Thirty-six Pages. Special Motion Picture Features.

THE NEW YORK DRAMATIC MIRROR

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THE NEW YORK DRAMATIC MIRROR

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IN plays as in other things the fittest survive, thanks to the public—and sometimes in spite of the critics.

THEY are organizing in London an Imperial Opera League, whose motto is "British Opera for the British." The national spirit is all right, and national—and even local—operas and plays are all right, no matter what the country may be. Yet the operatic and dramatic arts are still universal in their broadest appeal.

A DAY'S chroniclings by the newspapers embraces news of retirement from the stage and entrance to a religious sisterhood by CORNELIA KOEGL, the talented comedienne of the Hofburg Theatre, Vienna, and the discovery in an English factory girl of a phenomenal voice, which is to be trained for opera. Thus fact again outwonders fiction and excuses melodrama.

A LAWSUIT in London discloses one of the changes in the public's attitude that time brings about. The suit was for a share in profits from sixteen performances of IBSEN'S plays in a provincial city, the net proceeds being $740. Time was when even in the English metropolis IBSEN was represented by societies formed for that purpose, and the intellectual enterprise cost money.

"FOR the most part," says the Indianapolis *News*, "the students who leave the schools and colleges to-day, versed as they are in literature, in science, in art, in philosophy, know little or nothing of the drama. With only here and there an exception, what study there has been of the drama has been exclusively literary. It has been studied as literature, not as drama. The art of the theatre, therefore, gains from the host of graduates comparatively few who will be able to bring to it intelligent criticism." Surely the writer of the foregoing cannot base this statement solidly. There are scores of colleges and schools, as has recently been shown in THE MIRROR, whose graduates know much of the drama as drama, for they have practiced it as amateurs. And institutions of learning are not only sending out thousands who appreciate drama and can criticise it, but also many who are taking their places in the theatre as actors and as makers of plays.

STEADY IMPROVEMENT.

ONE must be impressed by the accumulated evidence to be gleaned from this and other numbers of THE MIRROR that motion pictures continue to steadily develop upward, and that this growth in character and quality of pantomime and story is accompanied by a corresponding improvement in public and professional taste and appreciation. Whether this double result be due primarily to the better pictures or to the demands of a more discriminating patronage, the situation is none the less gratifying.

More competent players are being employed by the film makers and higher prices are being paid for film stories. On the other hand the cheap, temporary store shows are disappearing and giving place to well constructed theatres of large seating capacity that are being patronized by a more intelligent public.

There has been in the past a tendency among theatrical managers as well as among players to observe the growth of motion pictures with alarm, as a possible menace to the regular theatre; but this feeling is apparently dying out, judging from the elaborate preparations now making for the coming season's theatrical productions and traveling attractions. The pictures are no longer regarded as a seriously competitive force, and are not expected to injuriously affect the pecuniary success of other classes of meritorious attractions. There has never been any good reason why they should. Mechanical pictures, however entertaining and instructive they may become, can never wholly take the place of living action on the stage, and the film makers themselves have never entertained a thought that they would. On the contrary, it is not too much to expect, as a prominent film manufacturer suggests in an interview on another page, that the thousands of motion picture theatres of the country might be utilized to great advantage by regular theatrical managers in sending out advance condensations of or extracts from their plays that would have the effect of exciting the curiosity of the public as to the originals.

THE MIRROR'S presentation this week of special motion picture features should interest all concerned in the great field of amusement.

THE CHILDREN'S THEATRE.

THE dissolution of the Educational Theatre, by legal means, at the instance of the influential persons who made a corporation of it, in the hope that an endowment fund might insure its permanency, is to be regretted.

This theatre for children, instituted and for a time sustained by the Educational Alliance, and sought to be enlarged in its scope and purpose, has been potent in the education of the masses of children on the East Side. It has taught them—large numbers of them being of foreign birth and living in various foreign domestic environments—more effectively as to the manifold matters incident to the new conditions and surroundings in which they were developing than any other means that could be devised. In it they have realized the new language, which must practically serve them in life, and the habits which go with that language, as well as something of its traditions and ideals as the stage so admirably illustrates them.

It would seem that here was an object which should have appealed to the best intelligence with means to spare for the making of new citizens. But this is a strange world, and the ways of philanthropy are not always wise.

THERE is material for a comedy in the account of the attitudes of HARRIMAN at Bad Gastein, Austria, where he was taking the cure. His general expenses were represented as enormous, but the most perplexed and disappointed persons in the place were the waiters and porters. They expected prodigious tips, but got pennies instead of thalers. "He accompanied each pittance," says an account, "with a cold look through his spectacles that reduced the dissatisfied to nothingness." And evidently, also, a fine actor was lost to the world when this potent personality was given to commerce and industry.

PERSONAL

REICHER.—Hedwig Reicher, whose picture appears herewith, is preparing for her debut as an English speaking actress under the management of Henry B. Harris. For several seasons she was the most popular leading woman with the stock company at the Irving Place Theatre, and it was there that she first played the leading role in Dr. Leopold Kampf's drama, On the Eve. Her first English part, as has been often announced, will be this same role in Martha Morton's adaptation of Dr. Kampf's play. Miss Reicher's stage career dates almost from her birth. Her father, Emanuel Reicher, was a stage manager and conducted a school for acting in Berlin. Her first professional appearance was in The Fires of St. John, when she played Marika, at a performance given at Goerlitz, Silesia, Germany, by a provincial company. She was sixteen years old. She has played nearly every important feminine role in German drama since then, and has been successful in all of them. Her greatest feat was learning the role of Iphigenia in Esperanto in six weeks and playing the part at the Esperantist Congress in Dresden.

GILLETTE.—William Gillette's new comedy drama, at which he is now at work, will have its first presentation in Paris, the first known instance of a play written in America and given its premiere before a foreign audience. If successful in French the piece will be produced in English in London and New York. Mr. Gillette is now on board his houseboat, *Aunt Polly*, headed up the Sound. He will do most of his work afloat. His future plans include a farewell tour of the United States in a repertoire of his old plays, including The Private Secretary, Held by the Enemy, Too Much Johnson, Secret Service, Clarice, and Sherlock Holmes. He will then become associated with Charles Frohman in a new theatre in New York.

OLLY.—Marietta Olly arrived in New York last Thursday on the *Prinz Friedrich Wilhelm* from Bremen, to begin rehearsals for her first appearance as an English speaking star under Shubert management. Madame Olly appeared at the Irving Place Theatre last season in Henri Bernstein's drama, Baccarat, in German, and in several other modern dramas. On her arrival she denied a report from Europe that she had broken a contract in Germany to come here. She said her contract with the Shuberts called for her appearance in this country on Aug. 1, but because of her success in Berlin her time had been extended.

KERKER.—Gustav Kerker, who has been in Germany for a year and a half, returned to New York last Thursday on the North German Lloyd liner, *Prinz Freidrich Wilhelm*. While in Berlin he wrote the music for an American opera, The Upper Ten Thousand, for production at the Metropole. He says the Germans liked his American type of music immensely. Mr. Kerker was born in Germany, but came to this country when ten years old. On his return he was ordered to leave his native land because he had not performed military duty. An appeal to Ambassador Hill saved him from considerable annoyance. Mr. and Mrs. Kerker will return to Germany in a few weeks.

KENNEDY.—Charles Rann Kennedy's play The Winterfeast will be produced in Berlin during the coming season. It is to be one of the first productions made in a series of artistically noteworthy plays selected by Dr. Paul Lindau, of the Berlin Court Theatre. The cast will be selected from among the members of the Schauspielhaus company. Mr. Kennedy is best known in this country as the author of The Servant in the House, though The Winterfeast was done here and received much appreciation.

The Usher

The one hundredth anniversary of the day of Tennyson's birth was celebrated in England on Aug. 6.

For half a century Tennyson was England's foremost poet, and the Victorian age had no brighter literary ornament.

Like all great poets, Tennyson instinctively reverted to the dramatic form when moved by his more dramatic ideas. Of his several plays, however, Becket, illumined by the genius of Irving, alone won adequate recognition. There was drama in all of Tennyson's poetic plays, but this one alone had the qualities that make for success on the stage. Irving also sought to give stage life to The Foresters, but it failed.

Tennyson lives more notably, however, in his other work. He was not alone among those esteemed as great poets in comparative failure on dramatic trial. And Becket will give him an honorable place in the theatre, although that place is but incidental to his larger lyric fame.

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A fine old actress left the scene when Mrs. Jane Germon died at Baltimore last Tuesday at the ripe age of eighty-seven years.

Although Mrs. Germon had for years lived a retired life, and Baltimore was the scene of her greater activities, her name was known all over the continent because of her theatrical associations and her occasional appearances in other cities.

It was a name that was always honored both for her professional achievements and her domestic virtues.

Mrs. Germon was among the last of that large and gifted coterie of players who were the delight of a generation of theatregoers now also almost extinct.

Manager Charles E. Ford, of Baltimore, speaking of Mrs. Germon, says: "My earliest recollection of plays are associated with Mrs. Germon. She was the leading female character of the Holliday Street Theatre Stock company, and afterward held the same position at Ford's Opera House. The success of the initial productions of many great comedians was often due to the ability of Mrs. Germon. She originated character parts which were often thereafter imitated by the leading female stars. In the part of Mrs. Malaprop, in The Rivals, Mrs. Germon's humor has never been equaled. She was for many years under the management of the late John T. Ford and never seemed contented away from Baltimore."

A sister of Mrs. Germon, Mrs. Elizabeth Saunders, lives near San Francisco, and is wonderfully preserved although ninety years of age. She has been an invalid for many years and has the distinction of having gone through the San Francisco earthquake and was compelled to sleep in the open for two weeks following the disaster. Like Mrs. Germon, she spent the greater part of her life on the stage, and gained a wide reputation as a comedienne and in old women's parts.

♠

The specialization of the age is indicated by various attendants upon singers and players.

A suit in a London court the other day brought forward the claim of a voice surgeon, on a contract to give lessons to the defendant, an actor.

The actor was playing at the time, but contracted a cold and thought he was in danger of losing his voice temporarily. A course of thirty-five lessons was contracted for, being in effect thirty-five treatments. The price agreed to was one guinea per lesson at the client's chambers, and fifteen lessons were given. The defendant, the plaintiff said, offered fifteen guineas for the lessons he had, and wanted no more, but the contract was for thirty-five lessons, and the plaintiff sued to recover the difference.

The plaintiff gave proof of like service to various well known actors. The defendant explained that as his cold disappeared his voice resumed its natural state, and he saw no necessity for continuing the "lessons."

The judge found for the plaintiff, with costs, which is a good thing for actors to make a note of.

♠

The New York *Sun* editorially notes the tendency in the theatrical world to imitate success.

But at the same time the *Sun* points a lesson in the failure of one of the new plays of this season constructed on the lines of a startlingly frank play of last season that succeeded, and says:

The occasional outbreak of a certain truthful kind of drama is adequate proof of the slight extent to which the theatre follows the ideals of American life. It is contended that such dramas mark an advance toward truth and the representation of life; yet it is not conceivable that there has suddenly been an awakening of interest in such modern phases of harlotry as they exhibit. There is no possible ground for such an opinion. The French plays, immoral as they may be, are at least typical. The unchanging triangle may be wearisome, but it is the only material that suggests real problems to the French stage. It is possible that the growing emancipation of women in France may help the dramatists to find heroines of other types after a while. On the other hand, Americans take no more interest now in Tenderloin bawdry than they did in the past, the dramatists to the contrary notwithstanding.

There is truth in this. Yet a play dealing with certain types and conditions referred to may, as to those types and conditions, be truthful, and convey a lesson. In fact, it is possible to write a great play on such premises—or on any dramatic premises—and make it a force for morality. But the public, with all its faults, may be depended upon to differentiate a strong and purposeful drama, and in its case regard a peculiar subject as justifiable, from mere imitations whose unskillful or unwarranted uses of the same subjects deserve censure.

A glance at new American plays, however, will convince any student of the theatre that Tenderloin motivity is but an incident in the native play-making of the day. This country is rich in subjects, and today in its drama probably shows a wider range of selection than any other country can bring forward.

If the press of America is really as concerned in the quality of native drama produced in this country as it is assumed to be, it will not confine its more influential comment to plays that deserve condemnation. It is proper to censure drama even of a constructively immoral nature: but those newspapers that recognize the forces of the theatre and desire the growth here of a drama that will at once be characterstic and admirable should take as great pains in pointing out worthy plays as they do in denouncing the unworthy.

There may not be too much fault-finding as to drama that for one or another reason offends, but there is too little encouragement of native playwriters who deserve it.

AGAINST IMMORAL PLAYS.

At the convention of the American Federation of Catholic Societies, held in Pittsburgh last week, two resolutions were passed condemning immoral plays. These resolutions, which were made a part of the platform adopted by the Federation, are as follows:

The Catholic Federation protests against the indecent theatre which, forgetting its truer educational mission, panders to the lower and baser instincts of human nature; it heartily commends the example of President Taft, the first citizen of the Republic, who publicly expressed his displeasure at plays of suggestive character by leaving the theatre in which such a performance was being given.

We call the attention of all to the evident evils that have entered into our social life from recent developments of theatrical shows; we deplore the effect of these performances upon the minds of the young, especially the disrespect for authority and lack of reverence which they breed, and we urge all State and county federations to make it their practical work to bring all Catholics to a proper sense of duty in helping to destroy this vicious influence.

NOTES OF PRAISE.

HENRY RODGIN, Bluefield, W. Va.: "THE MIRROR'S change in form is a twentieth century improvement. It is compact, neat, and convenient to read."

J. O. TEAL, Rhinelander, Wis.: "THE MIRROR in its new form is a great improvement and meets with general favor here."

H. ST. V. HICKEY, Cleveland, O.: "I have read THE MIRROR for the last twenty years and am glad to see you are in the line of progress. Your paper has always appealed to me as the best of its kind in handling in a clear-cut and trenchant manner the matters and things pertaining to the profession, or the things that would infringe on the rights and prerogatives of the myriad host that struts and frets its hour upon the stage."

AN INNOVATION IN ENGLAND.

Cyril Maude, at the conclusion of his present engagement at the Playhouse, London, will go on tour in The Flag Lieutenant, which he will preface with a cinematograph showing pictures of the British naval fleet. "By this means," says Mr. Maude, "we hope to show our friends in the provinces what the navy is like. And so, together with instilling patriotism, we shall also prepare them for The Flag Lieutenant." Thus the motion picture moves.

RICHARD GOLDEN DEAD.

NOTED ACTOR PASSES AWAY WHILE ON YACHTING CRUISE.

A Comedian of Quaint and Delightful Methods—His Interesting Stage Career—The Evangeline Group of Notables—The Success of Old Jed Prouty—From Comic Opera to Rural Comedy—His London Success.

Photo Marceau, Phila.

Richard Golden died very early last Tuesday morning on board the houseboat *Stroller*, moored off the Brooklyn Yacht Club in Gravesend Bay. The comedian, who had been the guest on the *Stroller* of John Newton Porter for several days preceding his death, appeared to be in the best of health until Monday morning, when he complained of not feeling well, and from then until the end he grew rapidly worse. The cause of his death was acute Bright's disease. The body of the actor was removed to the home of Mrs. Golden's mother at 604 West 112th Street, and the funeral services were held at four o'clock last Wednesday afternoon at the Church of the Transfiguration. Interment was at Bangor, Me.

Richard Golden, a comedian of quaint and delightful methods, was born in Bangor, Me., July 6, 1854, the son of Matilda and Patrick Golden. Much of his boyhood was spent at Bucksport, Me., and in that New England town he received his early education. When he was not quite thirteen years old, on May 16, 1867, he made his first appearance on the stage at the "Opera House" at Newport, Me., in the small role of a servant in a play called Fashion. Previous to this appearance, however, Mr. Golden was wont to confess that in order to avoid the necessity of going to school he had joined a small circus, his contribution to the performance being the clog dancing he had taught himself. He recalled that two of these circuses with which he appeared were known as the Allied Mexican Shows and the International Circus, "both small concerns despite their high-sounding names." In 1867, too, he appeared as a feature of an entertainment managed by one Professor Burr, an entertainment which consisted of Professor Burr's magic lantern lectures, a trained dog, a "sacred" cow (which Mr. Golden declared the professor raised himself), the professor's sleight-of-hand performance and the singing and dancing of Richard Golden. For his efforts with Professor Burr young Golden received $1.50 per night. Many and wonderful were the towns in which this little troupe appeared, and one of Mr. Golden's favorite stories had to do with one of these villages, called Wonnett. In a pouring rainstorm the performers were presenting their entertainment for the edification of an audience which consisted of the village constable, the bill poster, the landlord's daughter, the boy who swept out the hall and the colored man of all work at the village hotel. The performance continued to the sound of drenching rain without and had reached the point where the professor was delivering his lecture with the aid of the magic lantern. In the darkened hall the water was gradually rising and one by one the little audience had taken a scared and damp departure. The professor, intent on his work, had occasion to turn to his hearers suddenly and found beneath him, in the "auditorium," only the colored man, up to his armpits in water. Discovering the state of affairs for the first time he shouted, "Where in —— is the rest of the audience?" The colored porter, turning his head as he struck out for the door, observed, "Kurnel, dey likes de show jes as well as Ah does, but Ah's de only man in de town as kin swim."

The comedian's initial appearance in comic opera, a field in which he was destined to win much success, occurred in 1870, with a stock company at Lee's Opera House, St. Johns, New Brunswick. It was four years later that he first appeared in E. E. Rice's production of Evangeline, and it was in that extravaganza that he made his New York debut, June 4, 1877, playing the Irish policeman, Ringbolt. This appearance took place at the New Fifth Avenue Theatre, now occupied by the Keith and Proctor vaudeville régime, and in the cast with Mr. Golden were Nat C. Goodwin, Henry E. Dixey, Lizzie Harold, Lizzie Webster, and Eliza Weathersby. Later, in this same burlesque, Mr. Golden was seen with casts including Sol Smith Russell and Lizzie McCall. In November, 1881, at the Metropolitan Casino, a theatre on the site now occupied by the Broadway Theatre, the come-

(*Continued on page 5.*)

The Matinee Girl

THIS has been a week when I've heard many a player quote the line from Lincoln's favorite poem, comparing our existence to a "fast flying cloud." More than one has recalled, too, and sanctioned Lillian Russell's indorsement of Marcus Aurelius' "Live each day as though it were your last." It was a week that reminded of the ephemeralness of being.

That most friendly place of worship for players on the continent, the quaint brown and green spot in a gray city, "The Little Church Around the Corner," was crowded and its congregation of players overflowed upon the green lawn at "Dick" Golden's funeral. They came from the Lambs and the Players, in both of which clubs he was popular. They came from his home at Port Washington, Long Island. Members of his former companies left their Summer homes or were excused from rehearsal for "a last look at poor Dick."

♠

Upon Billie Burke's arrival in New York fell the shadow of the belated news of the passing of Nellie Holbrook Blinn, the mother of Mrs. Fiske's brilliant young leading man. It came in this letter which so reflects the spirit of that former actress, who was the idol of the Grand Army of the Republic, and whose horses were taken from her carriage and replaced by soldiers good and true who drew her in triumph the length of Broadway because she had won every soldier heart by her reading of "The Star Spangled Banner," that every one to whom her memory is bright or dim, will read it with an interest of heart as well as brain. The letter came from her husband. It alludes to the mauve room which Mrs. Blinn had fitted up for Miss Burke's occupancy whenever she visited San Francisco, fitted it in mauve because it was the shade of Miss Burke's fancy, one of the thousand acts that endeared Mrs. Blinn to those with whom she though but briefly touched lives.

In the opera of The Bohemian Girl is one of the sweetest melodies ever woven into the warp and woof of music, the refrain of which is

For memory is the only friend
That grief can call its own.

"Our darling has pierced the azure and is under the trees in the shade on the other shore. For two and a half years God alone knows how she suffered, poor, dear, patient, loving child! On the morning of the day she loved the best, the Fourth of July, she fell asleep in my arms, and day before yesterday, amid a wilderness of flowers glistening with honest tears, she was laid away, and now all is ashes and I am alone. The saddest word in our tongue, 'Alone'!

"For three nights before she went to heaven on a ladder made of stars she did not sleep from racking pain. But she passed away as a child going to sleep. Her life work is done, but she has left a storehouse of memories which will glitter as long as pictures are reflected in memory's mirror. It is all over and yet we would not have it otherwise.

"There was no mourning. Every thing, to the pale pink silken robe she loved so much, was bright and beautiful. On the massive front door was a panel of carnations extending over the entire door and bearing a card from Holbrook reading, 'To mother from her son.' The casket was a blanket of pink carnations woven of five hundred carnations. Holbrook was in Portland, and I insisted on his not coming down. He was fortunate enough to be with her a few hours before the end. Thank you for your letter. Though written so long ago it came when she was an angel looking down from the balcony of heaven."

♠

While that pretty young ingenue Rene Kelly was playing in The Chaperon at Maxine Elliott's Theatre there appeared every evening at the stage door an extraordinarily handsome man of youthful appearance and manners of such perfection that the star, passing him on her way to her waiting car, wished he were an actor that she might engage him to play opposite her in drawing room comedy.

"Miss Kelly, oh Miss Kelly, your young man's waiting."

"Is Dad here already? I must hurry."

"Daddy! Don't try to deceive us."

"Indeed he is. Oh, father, please come and be introduced."

Skepticism passed into belief and belief into envy. "Rene has the loveliest father in the world, and the youngest," went round the dressing rooms, and when early this Summer members of the dispersed company learned that the tall, handsome, courtly man who had called for his daughter after every performance during the season was desperately ill, the warm-hearted dramatic temperament found expression in letters, in telegrams and in calls upon "Miss Kelly's stunning father."

Last week the Matinee Girl stood beside the freshly filled grave of this best of husbands and tenderest of fathers, and thought as she saw the slender young figure bowed in grief over that grave of that there is in the human heart no more delicately beautiful sentiment than the proud tenderness of such a father for such a daughter.

She thought of it again when Neil O'Brien, newly arrived from his long tour with N. C. Goodwin, told of a recent illness and the fright communicated to him by an alarmist doctor.

"I thought for a week that it was about over, and my one thought was to keep it off until after the first of June."

The first of June was the second great event in the O'Brien family. The first had been the birth of their one child, Marie. The second was the date of her wedding. "I didn't want to be a damper on the event." He looked at her with the half shy, half worshipping glance the gallant father gives to a daughter so much beloved.

♠

Every morning folk dressed in trunks and other folk more or less attired in abbreviated frocks and bloomers stroll the sands of Manhattan Beach delightedly watching Billie Burke teach her "little girl Cherry" to swim.

"My little girl Cherry's" brown thatched head reaches to the pink ear of her ludicrously youthful adopted mother. But as winsome in her distinctive way as Billie Burke in hers is 12-year-old Cheridal Watson. Tall, slender, with long delicate features, clear, pale complexion and long lashed eyes, large and wistful, that remind one of cool deep lakes in twilight woods, and thick brown hair that curls delicately about her face, is "Cherry." A suggestion of Ethel Barrymore before she had grown up and out has been remarked in the child.

"I think I shall put her on the stage in a few years." Her youthful mother surveys Cherry with contemplative blue eyes. "She has a charming little soprano voice. She dances well and she is intelligent and studies hard. I believe she will succeed."

The little one's life had been spent in Charlotte, N. C., until she and her mother, an old friend of the Burke family, came to Yonkers to live in Miss Burke's cottage while its lessee went to Europe.

"I wouldn't like to ever live in Yonkers again." The child makes this unconscious revelation with a widening and filling of the gray eyes that one sees are as beautiful when sad as when happy. The brief week in which she arrived in the town on the Hudson, in which they made their adieux to Mrs. and Miss Burke at the boat and in which as by a blow out of a black night pneumonia orphaned her, is one that will remain an epoch of horror to her. So the cottage was closed. The child joined Billie Burke in Europe, and in that wonderland of new sights and sensations the vividness of her first grief faded. It is a new and delightful sensation, too, to be Billie Burke's living doll, to be dressed and petted and coddled and spoiled by her, and, happily, childhood's sorrow is brief.

Two chief joys the sojourn at Manhattan Beach holds for her. One is to cross the bridge that separates the Oriental Hotel grounds from Sheepshead Bay and to stand before and look long at the brown stone cottage the first Billie Burke built and named Ethelbert Cottage, in which lived and played the little girl who now plays with her. The other is to stroll the beach with two white poodle puppies tumbling with joyous awkwardness about her feet, two puppies, that, by the way, thrive and frivol despite the weight of names that are a shibboleth on Broadway, "Dan" and "Charlie Frohman."

♠

Lores Grimm, that child actor with whom so many middle-aged women fell maternally in love while he played the princeling in Adrea with Mrs. Carter, has met the fate of most boy actors. He is growing into man's estate. We saw him last with Edna Wallace Hopper in Fifty Miles from Boston when his golden curls were already darkening at the roots and his sweet treble voice had acquired new and startling tones.

Lores is now immured, to his exceeding content, with two hundred other boys in the Mount Pleasant Military Academy at Ossining. His childish ambition to not grow up an actor is meeting fulfillment.

♠

From Frances Starr, on the eve of sailing, comes the message, "I have worn a path around the home of Shakespeare, and, having no prayer rug, am wearing out my frock at the knees. What a place for worship! And I've cracked my gloves shaking my fist at the cottage of that nagging old Ann Hathaway."

♠

While Lansing Rowan was touring British Columbia she strode out early one morning for one of those daily long walks that keep her so physically and normally at par. Swinging round a corner she came upon a garden and a house. I am naming them in the order of their importance with which she fell in love at sight. The garden was a low forest of tangled roses. The house was little and white and vine covered and exquisitely clean. With usual Rowan directness she swung open the gate, hurried up the gravel path where roses disputed her passage, and rapped upon the latticed door.

"Good morning. Is this house for sale?" was her greeting. It was for sale, but it remained so for less than a quarter of an hour, just long enough for her to look it over and climb to the attic and peer out at the pink and green thicket below.

"Is the roof thin?" she asked.

"Not very," answered the anxious seller. "It keeps out the weather pretty well."

"But at least it's thin enough so that you can hear the rain on the roof."

"Oh, yes."

"What a place to sleep." The actress who had been out for thirty-seven weeks closed her eyes in delicious anticipation. "I'll take it," she said. And before she took train for the next town the purchase was completed.

The next Summer she went back to the little white cottage. "I crept there from the train," she said. Her first act was to send for a neighbor who was an artist and order him to paint on the quaint high white gate "Heart's Desire."

Thereafter "Heart's Desire" was Miss Rowan's Summer home, "the place to crawl to when I'm tired," so she describes it.

Staunchly she defends her choice of title. "There's my puppy that has grown up and is growing old now, but is still 'the doggins that stands close by.' There's the gray horse that I love. There are the books I need. And there's the new 'part' to absorb. As those are all one wants in this wearily wagging old world why not 'Heart's Desire'?"

Surely an excellent name for a Summer home. It has the first value of appropriateness. Who else has a glove fitting name for his resting place between the end of one season and the beginning of another?

♠

Back from her European jaunt, Billie Burke is seeking coveted American weather at Manhattan Beach. To a telephoned "How are you?" she makes alliterative reply, "Fat and freckled."

"We had an awfully nice trip abroad. I enjoyed it thoroughly, but it was cold and rather miserable as to weather," is her vocal bulletin, "so we came here for sunshine."

It is a correspondent who paints still another picture of Miss Burke—perhaps the most charming picture of all. He was an intrepid correspondent, pushing his way to the side and the ear of Miss Burke herself while she was abroad.

"Is it true that you have adopted a child?" he asked her.

"It is happily true," rejoined Miss Burke. "Little Cheridal Watson, two years old, will be Cheridal Watson Burke as soon as I can get back to America and have the adoption papers drawn. She is my little girl now. She belongs to me as tight as love can make her."

Cheridal Watson is the daughter of one of Billie Burke's chums. The baby's mother took the Burke cottage at Yonkers when Miss Burke and her mother sailed to London. While seeing them off on the steamer the young mother contracted a severe cold, resulting in pneumonia, from which she died. A cable announcing this sad news reached Miss Burke on the day of her opening in Love Watches in London, robbing her first performance of much of the spirit we had admired in New York.

♠

Rose Stahl, returned from her triumphal invasion of London, says the most interesting thing that happened in all the whirling glory of her transatlantic success was her visit to J. M. Barrie's place at Farnum.

"I met Maurice Hewlett and Captain Marshall and a lot of people who do things," she said. "Have you read 'The Forrest Lovers'? Mr. Hewlett is all that and more. Mr. Barrie is a spirit."

The jolliest event, she says, was the dinner given her by the undergrads of Oxford. Chaperoned by an Oxford don, a newspaper woman and an author's wife, she made merry with the English learnlings, and when she made her adieux a score of them motored with her to London, all being stopped once to listen to a deliberate warning against speeding by a solemn-phizzed "bobbie."

Miss Stahl will tarry in New York to see a few plays, then go to a romantic little inn in the heart of a pine forest to read some books she is hungering for and some English plays that were placed in her hands before sailing.

"I am going up there to get away from lithographs," she asserts, "and try to cure a chronic faceache caused by trying to look like my three-sheets."

♠

Having long maintained that genuine players make the best audiences I have been gratified by seeing my theory proven once again by Rose Stahl. That young woman, sitting far back in a box, watched the stage with eyes which never for a second strayed from it. She laughed at every joke in The Only Law. She sat tense and silent as pathos developed. She applauded where applause was due. As she made her way out of the theatre she saluted a manager.

"That man Ben Johnson will be a star some day," she observed to the man of might, and when his eye seemed to wander she brought it back with "There's money in him."

"Such repression!" she exclaimed as the manager assisted her into the cab. "It's what he don't do."

Mr. Johnson is pleasing by his quiet strength as greatly in The Only Law as in Paid in Full.

A matinee matron dawdling in the lobby accosted Manager Muenster of the Hackett Theatre.

"Is Mr. Johnson married?" she inquired.

"Tush! tush!" responded Mr. Muenster.

"If he is married," persisted the matron, "is he available?"

At which the manager, seizing her shoulders gently but firmly, assisted her out of the house.

THE MATINEE GIRL.

BLANCHE BATES REHEARSING.

Blanche Bates came to town last week from her farm at Ossining and commenced rehearsals at the Stuyvesant Theatre of The Fighting Hope. In that play she opened her season in Kansas City yesterday.

MRS. GERMON DEAD

VETERAN ACTRESS FAILS TO RALLY AND DIES AT AGE OF EIGHTY-SEVEN.

She Was a Cousin of Joseph Jefferson—Her Long Career—Famous Players with Whom She Had Appeared—Her Best Known Roles.

Mrs. Jane Germon, the veteran actress who has been critically ill at the home of her son, Dr. Frank W. Germon, in Baltimore, for some weeks past, died last Tuesday, Aug. 10, from the ailments attendant upon her old age. She was eighty-seven years old and to the last retained her keen mental faculties. She was the mother of Effie Germon and the grandmother of Bessie Germon. Her sister, Mrs. Elizabeth Saunders, now living in San Francisco, is over ninety years old and many years ago was also an actress of some fame and ability.

Jane Germon was born in New Orleans, Feb. 8, 1822, the daughter of William Anderson, a theatrical manager, and Euphemia Jefferson, a member of the family of players to which the late Joseph Jefferson belonged. Jefferson was a cousin of Mrs. Germon, and in later years she often appeared in his support. Mrs. Germon's first appearance on the stage took place in 1829, when she was but seven years old in Washington, when she played the child's role in William Tell with Edwin Forrest. When about twelve years of age she went on tour with Junius Brutus Booth, playing the little Duke of York in Richard III. With Booth she appeared in Philadelphia, Baltimore and Washington. Growing too large for child's roles, she became a soubrette or ingenue, although at that time that line of parts was called "chambermaids." When she was seventeen she became the wife of Greenbury C. Germon, an actor of note, who died while Mrs. Germon was still a young woman.

From the time of her marriage began a long stage career, in the course of which the actress appeared with James Wallack, Charles Mathews, Toole, John E. Owens, John Sleeper Clarke, Charles Fechter, Adelaide Neilson, Edwin Booth, Maggie Mitchell, Mary Anderson, Mrs. Langtry and many others. With her cousin, Joseph Jefferson, besides Mrs. Malaprop, she was seen as the shrewish wife, Gretchen, in Rip Van Winkle. In the old version of Rip, while she was still playing child's roles, she was the little boy, Rip's child, in support of the elder Hackett. With the latter actor, too, in later years, Mrs. Germon appeared in Henry IV and as Dame Quickly in The Merry Wives of Windsor to Hackett's Falstaff. She played in Ruy Blas with Charles Fechter and was a great admirer of that actor's Hamlet. With John Sleeper Clarke she was the original Mrs. Toodles in the farce of that name, and with John E. Owens she appeared in The Heir at Law, The Poor Gentleman, The Cricket on the Hearth and many other popular successes of the day.

One of her most effective roles was that of the nurse in Romeo and Juliet, and she has enacted that part to Adelaide Neilson's and Mary Anderson's Juliet and Edwin Booth's Romeo. She was for many seasons the "first old woman," as the post was then called, with the Ford Stock company at the Holliday Street Theatre, Baltimore. Two of her most successful and best known characterizations of that period were Mrs. Wellington De Boots in Everybody's Friend and Mrs. Dove in Married Life. She was an admirable Queen in Hamlet, Emilia in Othello and Lady Anne in Richard III, in which play, when still a child, she had played one of the princes in support of the elder Booth.

HOLBROOK BLINN RE-ENGAGED.

Holbrook Blinn, through the courtesy of Charles Frohman, has been released from his engagement in Israel, and has been re-engaged by Harrison Grey Fiske to continue as Jim Platt, the role which he originated, in Salvation Nell during Mrs. Fiske's forthcoming tour. Mr. Blinn sailed for Europe last week by the *Campania* for a short stay in London. He will return early next month.

REVIEWS OF NEW PLAYS

A WALL STREET DRAMA AND A THIN FARCE THE WEEK'S OFFERINGS.

The Ringmaster Suffers from Wordiness—Mild Humor in The Florist Shop—Miss Doro Returns—The Opening Playhouses.

To be reviewed next week:
A BROKEN IDOL.....Herald Square

Maxine Elliott's—The Ringmaster.

Drama, in four acts, by Olive Porter. Produced Aug. 9. (Sam S. and Lee Shubert, Inc., managers.)

Miss Densmore	Ruth Broiaska
Stevens	Burke Patrick
William Ford	Ralph Dean
Ex-Senator Paul Craven	Edward Emery
Richard Hillary	George Howell
Eleanor Hillary	Laurette Taylor
Rebecca Love	Oza Waldrop
John Le Baron, Jr.	Arthur Byron
Mrs. Alice Bradley	Marion Ballou
Kingsley McElroy	Frederick Burton
Peter Stuyvesant Cobb	William Rosell
Benson	George G. Roberts
Steward	Willis Martin
Henry Laddington	Charles D. Pitt
George Stillwell	Lucius Henderson
Office Boy	Grant Clarke
Confidential Messenger	Vernon Wallace

Under the most trying conditions a company of perspiring Shubert players presented to New Yorkers at Maxine Elliott's Theatre last Monday night Olive Porter's play, The Ringmaster, originally produced a few weeks ago by the Shuberts in Washington under the title The Son of His Father. A theatre full of friendly actors who applauded their colleagues on the slightest provocation, many newspaper men who appeared to appreciate to the utmost Miss Porter's amusing idea of a young metropolitan reporter as pictured in the role of Peter Stuyvesant Cobb, and a small group of first-nighters who were foolhardy enough to be in town so early in the season, all displayed sweltering appreciation of Miss Porter's first work.

Like the Spanish student's dinner, Miss Porter's dramatic feast offers "much tablecloth and very little meat." For the story she has to tell Miss Porter takes up an unpardonable quantity of time and the action of her tale is discouragingly retarded again and again by tiring periods of endless chatter and wordy nothingness. Every phase of the Wall Street drama is to the fore in The Ringmaster. There is the usual hard "King of Finance" of whom one reads in Mr. Lawson's stories, but whom one never sees off the stage, and there is the King's usual bevy of "tools," his puppets in the "ring," all very white-faced and tense. There is the customary young man who nearly loses his fortune in the street because he insists upon being Quixotically honest, and the usual young daughter of the King, who has a private secretary, many philanthropies and a perfect flood of terrifically swell social engagements. Miss Porter's story requires little space to tell, although it took three hours for Mr. Shubert's splendid company to act it for us last Monday. John Le Baron, Jr., the son of a man who during his lifetime has acquired a reputation in "the street" as a shrewd and perhaps not too scrupulous driver of hard bargains, decides that the career of his father is not one for him to emulate, the affairs of the financial world interesting him but little. His indifferent attitude toward the more active issues of life satisfies him immensely until he falls in love with Eleanor Hillary, the daughter of Richard Hillary, the aforementioned "King of Finance" and called in the financial district the Ringmaster. The girl returns his affection, but before she can give herself wholly to him she demands that he take up some active interest in life, arouse himself from the rut and become a worker like her father. Young LeBaron agrees, and opening an office downtown finds himself fighting financial issues against the girl's father. The fight is a hard one and in its course the "King of Finance" displays some rather questionable business traits. The latter the girl mistakenly attributes to LeBaron, until the father confesses that the young man's position in their dealing was wholly upright and that the business traits to which she takes exception were wholly his own. The young woman apparently finds it easier to forgive her father than her lover, and the end of Miss Porter's play leaves one to imagine that the business relations between Hillary and LeBaron in the future would be of the friendliest and that the girl would give herself to LeBaron, reproaching herself for ever having doubted him. Woven throughout the main thread of the tale are numerous minor interests, including the love affair of a young reporter and a most unnatural, uncanny and saccharine young woman of very soubrettish characteristics for private life, and an elderly lady who is misled into taking champagne as a cure for seasickness with most bibulous results, an idea, by the way, not strikingly new to Broadway.

The Ringmaster contains the makings of a good and much shorter play, and of her effort Miss Porter need not be ashamed. It is a first effort, in fact, of more than a little promise. But the pruning knife must be used unsparingly on those never ending periods of talk which tried the patience of Monday's frantically fanning, perspiring audience. The settings provided the play are excellent, and the scene of the second act, showing the deck of the yacht *Vamadic*, was exceedingly realistic despite the uncertainty of the lighting effects and the apparatus which was supposed to cause the yacht to float lazily up and down upon a moonlit sea, but which really caused the craft to float spasmodically once or twice and then, with a thump that scared the players and audience, settled into sullen inactivity. But these were accidents attendant upon a first performance easily remedied with a rehearsal or two.

George Howell was the Ringmaster and played the character with much strength and discretion. Arthur Byron, hampered by a most unromantic and unbecoming mustache, acted admirably when the hirsute adornment allowed him to become emotional, but the odds were nearly too great. The Miss Hillary was Laurette Taylor, an exceedingly pretty woman who is gradually learning how to act. She is even better in The Ringmaster than in The Great John Ganton, a piece in which she displayed some promise a few months ago. The extremely childish Rebecca was Oza Waldrop, whose gushing innocence and prattle were far too long in evidence. William Rosell was the young reporter, and that he made the character a shade less improbable than did Miss Porter is the nicest thing one can say of him. The Kingsley McElroy of Frederick Burton was a little gem of clear-cut, artistic acting, never over-accentuated, as was the work of one or two other members of the cast, but ever even and very real. Edward Emery gave an admirable performance as Craven. Marion Ballou was the lady who unwisely accepted champagne for her illness, and from the role she extracted many deserved laughs, for which her audience was extremely grateful. Minor roles in the hands of Ruth Broiaska, Ralph Dean, George G. Roberts, Charles D. Pitt, Grant Clarke, Lucius Henderson, Vernon Wallace, Willis Martin and Burke Patrick were competently played.

Just now The Ringmaster is saved by its really gripping third act climax. But it needs much cutting. In its present shape it is extremely tense, true enough, but it is also ofttimes terribly tedious.

Liberty—The Florist Shop.

Farce, in three acts, by Oliver Herford; adapted from Glueck Bei Frauen, by Alexander Engel and Julius Horst. Produced Aug. 9. (Henry W. Savage, manager.)

Justine	Adelaide Orton
First Workman	Tovell Smith
Second Workman	C. A. Chandos
Third Workman	Claude Heckinger
Michael Angelo	John Hines
Angelica Perkins	Marion Lorne
Clarence Perkins	Lionel Walsh
Josiah Perkins	Richard F. Freeman
Miranda	Anna L. Bates
Cabman	Charles J. Ball
Irene Baxter	Louise Drew
Richard Baxter	Richard Sterling
Rev. Cadwalder Cope	John Thomas
Claudine Benoit	Nina Morris
Madeline	Gwendolyne Lowrey
Lomion	Nelly Roland
Mrs. Brown	Dorothy Parker
Mrs. Jones	Gabrielle Bacot
Mrs. Robinson	Georgiana Wilson
Ethel	Corvene Uzzell
Policeman	Doyle Glass
Parker	C. Wellesley
Detective	Claude Heckinger
Hall Boy	John Hines
Janitor's Wife	Briella Tocab
Janitor	Frank L. Chandler

The question is: Is The Blue Mouse, by Engel and Horst a better play than Luck with Women, by the same authors; or is Clyde Fitch a better "adapter" than Oliver Herford? For The Blue Mouse is continuously funny and this new farce only intermittently so. Perhaps the latter was intended for a musical comedy and the composer failed to deliver the music in time for production. It seems to need music; to have places left for choruses and lyrics and effects. Music would make it coherent and would possibly excuse the lack of relation between the theme of the German title and the American name. Luck with Women has nothing to do with The Florist Shop, and the florist shop has very little to do with the farce. One suspects that Mr. Herford found so much that needed "adapting" in the original that he destroyed the spirit while leaving the body.

Clarence Perkins, author of "Pastelles of Passion" and other works, bridegroom, is compelled to pretend to a luridly rosy past to please his bride, who wishes to think him reformed. Clarence has had no past and has to borrow one from his friend, Richard Baxter, well supplied with that commodity. Baxter's bride takes pride in the fact that her new husband has always been an angel. One Claudine, a souvenir of Richard's, keeps a florist's shop, where roses and other blossoms may be exchanged for more useful articles, such as silk hosiery and French lingerie. Richard has an uncle, the Rev. Cadwalder Cope, who is unsatisfied with Richard's civil marriage and follows him to perform a religious ceremony. Clarence has a country uncle with a militant suffragist wife. They all, together with shop girls and "herbaceous widows," meet at Claudine's. Clarence, profiting by Richard's instructions, sets out to acquire a past of his own, and becomes so exhilerated that he runs amuck among the customers, kissing all of the women indiscriminately. The two brides go to apartments supposed to belong to Clarence, but really the bachelor home of Richard. They are taken for burglars and suffer many inconveniences until their husbands arrive, armed for a party. Explanations are made and both brides are glad to learn of the true character of their husbands. The Rev. Mr. Cope marries his nephew and niece with the transom as an alter.

Some of the drapery on the skeleton pictured above is composed of the climax of Act I, when Clarence, suffering with pretended toothache, is forcibly deprived of shoes and stockings and made to take a hot foot bath. Mrs. Perkins' exit from a locked room by means of a transom and a sideboard is another amusing incident, and the opportune appearance of a mouse in Act II, causing the "herbaceous widows" to disclose the "American Beauties" sent them by the clergymen, is another. And many of the lines are very funny.

With few exceptions the company cannot play farce successfully. Lionel Walsh acts the role of Clarence with sincerity and earnestness, and has never been as thoroughly funny. Marion Lorne is daintily naive as Mrs. Perkins, and Louise Drew plays Mrs. Baxter understandingly. Nina Morris as Claudine is excellent. She speaks dialect like a French woman and she acts with vigor. Anna L. Bates, as the suffragette lady gives the impression of being an interpolation. Richard Freeman plays the country uncle with old-fashioned grotesqueness, getting most of his comedy by horseplay and personal appearance. John Thomas is a conventional low comedy clergyman, with some merit as an actor. Adelaide Orton does well with the small role of a maid, and C. Wellesley plays a butler satisfactorily. The two shop girls are well done by Gwendolyne Lowrey and Nelly Rowland. And the other roles are microscopic in their dimensions.

Lyceum—The Morals of Marcus.

Marie Doro brought back her two-season old Locke play to the Lyceum last week for a short engagement. Miss Doro as Carlotta of the Orient is a much more agreeable person than Miss Doro as the chocolate girl of France of last season, and her brief one week in town made her very much sought after by her audience friends. The cast is altogether different from that of last season. Edwin Arden plays Sir Marcus Ordeyne and plays him very well. Fred Tilden is the villainous Pasquale and Fred Eric plays Hamid Effendi. The rest of the cast is as follows: Stenson, William Postance; Bobby Tremlett, George Gaul; Judith Mainwaring, Mary K. Taylor; Mrs. Ordeyne, Marie Wainwright; Dora Ordeyne, Anne Meredith; Mrs. McMurray, Mildred Beverly; Antoinette, Marion Abbott; Lady Elmira Wynn, Alice Cobourn; Miss Lestrange, Ethel Morrey; Maid, Genevieve Griffin.

At Other Playhouses.

HUDSON.—The Hudson Theatre reopened last night when Mr. Harris again presented The Third Degree, with the same cast which counted for so much in that play's success at that theatre last season.

NEW YORK.—George Evans and the minstrel company with which Cohan and Harris have surrounded him opened the season at this theatre last night. The entertainment, which now contains many new features, will be reviewed in the vaudeville department of THE MIRROR next week.

ASTOR.—The Man from Home returned to the Astor Theatre last night with William Hodge again as the genial Pike. His welcome was deservedly warm.

LYCEUM.—Miss Doro left the Lyceum Theatre Saturday night to darkness, pending Mr. Frohman's production at that house next week of Arsene Lupin.

RICHARD GOLDEN DEAD.

(*Continued from page* 3.)

dian appeared in The Belle of Corneville (The Chimes of Normandy) as Gobo, in a cast which numbered among its members Pauline Hall, Kate Munroe, who made her American debut in that production, William H. Seymour and Helen Dingeon. At that same house, after it was taken over by J. Fred Zimmerman and its name changed to the Metropolitan Alcazar, on July 31, 1882, Mr. Golden appeared in The Merry War, with W. T. Carleton, Jennie Rieffarth, Fanny Wentworth, Dora Wiley and Marie Bonfanti. In 1882, also at the Fifth Avenue Theatre, then known as Haverly's Fifth Avenue Theatre, he was seen as Murgatroyd in Patience and Rocco in The Mascot. It was in the next year, Aug. 25, 1883, that Mr. Golden made his first appearance in London, at the Avenue Theatre, in Charles Hoyt's farce, A Bunch of Keys. In December of that year he played the principal comedian's role in the Christmas pantomime at the Theatre Royal, Manchester, England. On his return to this country he appeared in The Drum Major's Daughter, and at the Bijou Theatre on Sept. 12, 1887, he was seen in a play by Edward Holst called A Circus in Town, as one of a cast numbering among its members John A. Mackay, who was the star; Paul Arthur, Adah Richmond, W. H. Hamilton, W. C. Mandeville, Thomas Lewis, Hattie Delaro, Josephine Hall, Evelyn Granville, Emma Hanley and Grace Wilson. On Jan. 7, 1889, he appeared with the Duff Opera company at the Standard Theatre in The Queen's Mate. The Duff company at that time contained Lily Post, Marie Halton, Frederic Clifton, Edward Lowe, Harry Paulton and Hattie Delaro.

At the Union Square Theatre, May 13, 1889, Richard Golden appeared for the first time in New York in Old Jed Prouty, the comedy of which he was part author and in which he established himself firmly as an American comedian of original and homely humor. As Jed Prouty Mr. Golden toured the United States for many seasons, appearing in that quaint role about 3,000 times. On his return to New York in 1894, from "the road," he was seen with Pauline Hall at Harrigan's Theatre, now the Garrick, in The Princess of Thebizonde. Then came a few years of touring. The comedian was welcomed back to New York again at Wallack's on the night of Sept. 26, 1898, when he played Fresco in support of Alice Nelson in The Fortune Teller. With him in that memorable cast were Eugene Cowles, Joseph Herbert, Joseph Cawthorne, Frank Rushworth, Paul Nicholson, Marguerite Sylva, Marcia Van Dresser, May Boley and Jennie Hawley. At the Bijou on Sept. 4 of the next year, Mr. Golden headed a cast including Minnie Seligman, William Bonnelli, Beatrice Morgan, Theodore Babcock, Theodore Hamilton, Hattie Russell and Belle Stokes in a play by Louis Harrison and B. B. Valentine entitled In Paradise. On Feb. 12, 1900, he was seen as Chamberlain in The Princess Chic, when Christie McDonald was appearing in the title role, prior to Marguerita Sylva's taking it up. Then came his appearances in Foxy Quiller and King Dodo. Mr. Golden had always declared that at heart he disliked the necessity of working in musical comedy and comic opera, being merely a buffoon, and was ambitious to make his greatest fame in roles similar to Old Jed Prouty. He had made numerous efforts to break away from the rut of musical comedy grotesque characterizations. At the Fourteenth Street Theatre, Dec. 26, 1904, he made such an effort in a comedy of New England country life by Charles W. Doty entitled Common Sense Bracket. Mr. Golden appeared as Bruce Bracket, and had in his support Theodore Babcock, H. S. Northrup, Florence Rockwell, Esther Lyon, Agnes Scott, Blanche Rice and Louise Galloway. The piece achieved fair success. The following year, still true to his determination, the comedian was seen at the Garden Theatre in a play by George Ade called The Bad Samaritan. The premiere of the piece took place Sept. 12, 1905. After a year or so on tour and an appearance in The Tourists, Mr. Golden tried out a play by Harry and Edward Paulton at the Hyperion Theatre in New Haven, Conn., May 28, 1907. The piece was then called The Poor Devil. Under the title, Poor John, the same play was given a Chicago bearing at the Studebaker Theatre in that city in July of the same year and on Aug. 30, 1907, came to the Majestic Theatre in this city under the title, The Other House. Mr. Golden was well received, but the play did not score heavily. Consequently, Mr. Golden was induced to try a vaudeville tour, and in a one-act comedy by Clay M. Greene, called A Case of Divorce, made his appearance in that field in November, 1907. His success was immediate and certain.

In September of last year Richard Golden made his reappearance in London at the new Queen's Theatre in The Old Firm, the Paultons' play. The Other House, under still another title. He scored so heavily in that play in the English metropolis that for a time his return to the American stage was doubtful. English audiences received him as heartily and warmly as had the Americans in Old Jed Prouty, and he could have remained in England indefinitely. Last Spring, however, he returned to America and to vaudeville, and in the latter field, in A Case of Divorce, he made his last New York appearance at the Colonial Theatre last May.

In January, 1897, at the Columbia Theatre in Chicago, Mr. Golden was tendered a benefit at which Nat C. Goodwin, De Wolf Hopper and Francis Wilson, with many others appeared, and which netted about $2,700. The comedian was married at Cohoes, N. Y., on Jan. 20, 1895, to Katherine Kittleman, who was his leading woman at that time in Old Jed Prouty, and who survives him.

The services at the Church of the Transfiguration on Wednesday afternoon were attended by many men and women prominent in the theatrical world. The Rev. Dr. George Clarke Houghton officiated, and the pallbearers were Clay M. Greene, W. H. Thompson, Joseph W. Herbert, Frank Belcher, William Muldoon and Charles Lane. Representatives were present from the Lambs Club, the Players and the Munn Lodge of Masons. The Lambs delegation included Van Rensselaer Wheeler, Charles J. Ross, A. A. McDonald, J. J. Jansen, Eddie Foy, W. W. Jefferson, Hall McAllister, Joseph E. Brennan, Alfred Hickman, Samuel Reed, E. E. Rice, George Bowles, Andrew Mack, John E. Kellerd, Percy Standing, Spader Johnson, George F. Marion and George K. Fortescue.

In many respects the death of Richard Golden is as regrettable as the passing of Sol Smith Russell and Roland Reed. The little group of comedians to which this trio belonged, their characteristics, methods and their quaint and delightful humor so near akin, grows sadly smaller. They have made mirth where there may have been sadness, light where there may have been darkness, and with Richard Golden, we of the theatre now can smile at a hundred tender, humorous reminiscences—across the silence.

THE HOT AIR KING.

Klaw and Erlanger have signed contracts with John Slavin for his appearance in The Hot Air King, by Harry B. Smith and Raymond Hubbell. Mr. Slavin will be featured in the production, which will contain many novelties and have a large cast and chorus. Mr. Slavin in his new role will assume the part of a small bellboy in a seaside hotel. Airship trials are being held with the usual musical comedy assistance of pretty girls seeking matrimonial engagements. The fun turns on the mishaps following the bellboy meddling with the machinery. The play will open in the early Fall.

TIM MURPHY IN NEW YORK.

William A. Brady's announcements, in addition to plans for Sir Herbert Tree's American tour, Grace George and his other stars, details his arrangements for his new star, Tim Murphy. Mr Boy, Rupert Hughes' comedy, which Mr. Murphy produced in Chicago last Spring, will be the bill for his New York engagement, and before he leaves Broadway he will be seen in others of his successes not yet seen in New York, Old Innocence, Cupid and the Dollar and A Corner in Coffee. Before appearing in New York Mr. Brady will present Mr. Murphy in twenty-eight cities in the South. Dorothy Sherrod will be his principal support.

THE FOREIGN EXCHANGE CAST.

The entire cast of Foreign Exchange, the new Booth Tarkington and Harry Leon Wilson comedy, has been announced by Liebler and Company as follows: Percy Haswell, Vincent Serrano, H. B. Warner, E. M. Holland, Edgar Norton, Jeffreys Lewis, Henry Bergman, Geneviève Greville, Olive Windsor and Louise McClean.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Bates in The Fighting Hope. Mr. Nowell had just finished eight months of hard work and was preparing for a vacation in his motor boat, the *Fredericka*, but the call from Mr. Belasco's office induced him to return to work. The company opens Aug. 16 in Kansas City, and is booked for a long tour of the West and the Pacific Coast before returning to New York.

Two of the recent sales of real estate to professionals reported at Dunton Lodge, L. I., have been made to Arthur O. May of Suizman and May, and Frans R. Merrat.

William F. Gilchrest will give a reading at the Actors' Fund Home on Staten Island on Aug. 21, for the pleasure of the guests of the Home. His programme will be composed of humorous and pathetic selections.

Morton Selten has been engaged to appear with Sam Bernard in The Wizard. Mr. Selten was last season with William Faversham in The World and His Wife, and his appearance with Mr. Bernard will be his first venture in musical comedy.

Digby Bell started rehearsals yesterday for The Debtors, the new play in which, under the management of Alison Ziegler and Company, he and Katherine Clifford will be featured, opening their season Sept. 6 at Buffalo. The play will be staged by Joseph Herbert, the production marking the latter's first venture as a dramatic producer, his previous experience, as is well known, having been in the field of musical presentations. George Miller will go ahead of The Debtors.

Announcement was made last week that Mrs. James K. Hackett (Mary Mannering) had withdrawn her suit for divorce.

Francis J. Stratton has been engaged by Charles H. Wuerz for the Western Billy the Kid company to play Colonel Bradley.

J. Irving White has signed with William A. Brady to play a leading role in The Shepherd King, opening at Duluth, Minn., Aug. 30.

Harold Vosburgh begins his second starring tour at Philadelphia Aug. 23, under the management of the Mittenthal Brothers' Amusement Company, Inc.

The Land of Nod, under the management of Samuel J. Rork, will open its season Aug. 30 at Norfolk, Va., and make a tour of the Pacific Coast. Most all of the original company have been re-engaged for this season, including Knox Wilson, Nell McNeil, Anna McNabb, Florence Sonnett, Dorothy Ellis, Louise Tucker, William Morgan, Nelson Riley, Claude Lightner and Robert La Vonde.

Ruby Lewis has been engaged for Lew Fields play, Old Dutch.

William Faversham has purchased the rights to Stephen Phillips' new play, now nearing completion, the story of which is said to be laid in modern times.

Grace Huff, recently leading woman of the Wolfe Stock company at Wichita, Kan., has been engaged in the same capacity with the Poli Stock company at Scranton, Pa. She will open Aug. 23 in The Rose of the Rancho.

Royal Byron has been engaged to play J. Montague Buck with Henrietta Crosman in Sham.

Faechon Wallace has been engaged to play Jeanette Logan in W. E. Sankeville's Eastern Human Hearts company, opening in Poughkeepsie, N. Y., Sept. 4. Miss Wallace was formerly known professionally as Selma La Salle, but has decided to hereafter use her own name.

Howard Tuttle, the scenic artist who did the Waterloo, Ia., scenery, has just finished the Grand at Burlington, Ia., and is in Waterloo, Ia., for a few days visiting and renewing old acquaintances. Mr. Tuttle has two contracts, one at Mt. Pleasant and one at Charles City, and then will do the scenery for Mr. Busby at the new Odeon at Marshalltown.

Mrs. Esther Cambridge wishes to express her gratitude to the Actors' Fund for caring for the funeral arrangements of Arthur G. Cambridge, and also to Mother Alphonsa of Rosary Hill Home, where Mr. Cambridge died, for her kindness and attention during his illness.

Milian Shalet has been engaged by Wagenhals and Kemper for one of the Paid in Full companies this season.

Frederic Thompson plans to make something of an event of the five thousandth stage appearance of his wife, Nell (Mabel Taliaferro), when that anniversary occurs, Nov. 5 next. Mrs. Thompson is but twenty-two years of age, having made her first appearance when but two as the baby in Blue Jeans. She will be playing the new Tarkington-Wilson play, Springtime, when the planned celebration is due, and there will be souvenirs and a supper party to mark the event.

The Love Cure, to be seen at the New Amsterdam Theatre Aug. 30, will open tonight (Tuesday) at the Lyceum Theatre, Rochester. Charles J. Ross and Eva Fallon are prominent in the cast.

Emmett Corrigan in Keegan's Pal, under the management of Joseph M. Gaites, will begin his season at the Park Theatre, Boston, Sept. 6.

Claude Saunders has been engaged by Joseph M. Gaites to manage the Emmett Corrigan company in Keegan's Pal.

Lily Carthew has returned to town from her Summer at Kennebunkport, Me., and is now rehearsing with Uncle Dave Holcomb. Miss Carthew is stopping at the St. Hubert with her friend Josephine Sherwood, the latter rehearsing with Guy Bates Post in The Bridge.

Edith Kelly has been engaged by the Shuberts for Sam Bernard's company in The King of Diamonds.

Francis Wilson will open his season in The Bachelor's Baby at Atlantic City Oct. 14. The cast supporting Mr. Wilson will include Edgar L. Davenport, Lillian Lawrence, E. Soldene Powell, Adelaide Wilson, and Edna Bruns.

After a week's illness Elizabeth Brice returned to the cast of The Motor Girl at the Lyric last Tuesday night.

Lillian Lawrence, so long the leading woman of all leading women who ever appeared in Boston stock companies and last seen on Broadway at the Majestic Theatre in Paul Armstrong's play, Blue Grass, last season, has been engaged by Charles Frohman to support Francis Wilson in that actor's own play, The Bachelor Baby.

Joseph Weber's season in The Merry Widow and the Devil will open at the Newark Theatre, Newark, N. J., Sept. 13, and then the comedian will come to the Grand Opera House in this city for a week. After an additional week in Brooklyn Mr. Weber will go as far west as the Pacific Coast.

Edward H. Kelly, who was the original Captain Standridge in the London production of Lord and Lady Algy, arrived in New York last Monday on the *Minnetonka*. He brought with him a dramatization of George Eliot's "Silas Marner."

Eleanor Lawson has been engaged by Henry B. Harris for a leading role in Channing Pollock's new play, Such a Little Queen, soon to be seen at the Hackett Theatre.

Madame Schumann-Heink will open her season with a song recital in the Brooklyn Academy of Music Sept. 29, and begin a tour of the United States and Canada that will last until April 30, 1910.

Walter Lawrence has engaged Leonore Harris for a leading role in Idols, the new W. J. Locke play which Mr. Lawrence will soon produce in New York.

Eva Francis has been engaged by Lew Fields for the ingenue role in support of Blanche Ring in The Yankee Girl.

The company of Sanford Dodge has been further strengthened by the addition of Hazel Harlan, R. A. Johnson, Sidney Carton, and Clark S. Pine.

George Lydecker is rehearsing for the Cohan and Harris comedy in which Raymond Hitchcock will appear the coming season, rechristened from The Chorus Man to The Man from Broadway.

Jack Marvin has been engaged for Texas this season.

Jerome Kern has been engaged to write several special numbers for the Shuberts' production of The King of Cadonia.

It might be said that over in Boston James Devine, the comedian of Lindsay Morison's admirable stock company at the Orpheum Theatre, has everything his own way. With the exception of the local melodrama houses Mr. Morison's theatre is the only dramatic theatre now open in the Hub, the others having all succumbed to the heat. To appeal to hot weather audiences, consequently, Mr. Morison has chosen popular plays in which the comedy element was strongly to the fore, and in all of them, naturally, the best opportunities fell to the company's comedian. And they couldn't have fallen into better hands than those of James Devine. In Caught in the Rain, for instance, in which we in New York laughed with Willie Collier at the Garrick a season or two ago, interest in Mr. Morison's production of the farce centered in Mr. Devine's interpretation of the droll colored waiter, a characterization which called forth unstinted praise. Mr. Devine's unquestioned ability is the result of long and careful study and much valuable experience. Although still a young man, he has appeared on tour with numerous attractions of varied kind and with many important stock organizations in different cities. His Boston following is a large one, gained through his lengthy connection with the forces of John Craig and Mr. Morison, as well as during the Summer period at the Park Theatre two years ago, when he was one of the company of Hub favorites gathered together by Lillian Lawrence to present on the occasion of that popular leading woman's triumphant return to Boston such attractions as The Gay Lord Quex, Channing Pollock's The Little Grey Lady, In the Bishop's Carriage, On Parole (the last three plays, if memory serves us, for the first time in Boston), The Little Minister, Frou-Frou and several equally pleasing productions.

Virginia Pearson has been engaged to play the leading feminine role in A Gentleman from Mississippi in the company in which James Lackaye will play the genial Senator.

Janette Reynolds has signed for her sixth season with Johnnie Ray, to undertake a tour in support of that comedian that will probably take her to the Pacific Coast.

Giulia Strakosch has been engaged to sing the title-role in The Merry Widow in Brussels, at the Theatre Royal, next December.

With the expiration on Sept. 1 of the contract between William Foster, of Des Moines, Ia., and Klaw and Erlanger, Mr. Morris will retire from theatrical business. He positively denies any intention of building a new theatre and will either rent the ground where his playhouse now stands or erect an office building there. It is probable that he will sell the Grand Opera House, which is located in the heart of the theatrical district and has always paid well. The Princess Theatre is being erected just across the street.

Madeline Louis, recently with The Witching Hour, has been engaged by Liebler and Company for The Man from Home. Louis P. Verande, lately seen as the Frenchman in The Music Master with David Warfield, has been engaged for the same play.

Gertrude Fleming, the young San Francisco soprano, has been visiting Jean De Reszke, and on her return to this country she will sing in New York and her native city. She will leave Europe late in September.

Frederick Merrick has been engaged by Joseph Gaites for the role of Harry Winters in the Eastern Three Twins company.

Wagenhals and Kemper have engaged Edna Brothers, Bianca West, and Rose Braham for the leading female roles in the three Paid in Full companies which will present that Walter play on tour.

Robert Millin has been engaged by Joseph Gaites to produce A Dry Town, the comedy in which S. Miller Kent will star.

Harry W. Egerton, of Montreal, Canada, will be the manager of the Plainfield Theatre, N. J., this season. Mr. Egerton, who is a nephew of Harry Sanderson, is a theatrical man of wide experience.

Stage-manager Edgar P. Temple, of the Princess Theatre, San Francisco, has gone to Chicago to stage Lo for the Askin forces.

May Boley is resting at Los Angeles, Cal., having left the Princess Theatre Opera company. Zoe Barnett, of the same company, has gone to St. Louis to fill a four weeks' starring engagement there.

La Loie Helen, the clever pantomime dancer, who has created somewhat of a sensation with her Queen of Sheba pantomime, will open her Eastern season in New York city on Sept. 6.

Samuel Cunningham, formerly treasurer of the Plainfield Theatre, N. J., will go on the road at the beginning of September in advance of one of the Henry W. Savage productions.

Josephine Cohan was a passenger on the *Arabic*, arriving in New York Sunday, Aug. 15. Miss Cohan, who in private life is Mrs. Fred Nibbo, has been on a picture-taking tour of Europe and Eastern Continent for the past three months, and is returning to rehearse for George Cohan's musical play, The Yankee Prince, in which she is to continue to enact her original role of Evelyn Fielding, during the big cross-continent tour that the Cohans are to make the coming season.

Inez Shannon, who has been quite ill, has recovered and is now about again.

Our New Minister will shortly be put in rehearsal and will open its ninth season at Vineland, N. J., Sept. 20, inaugurating a tour which will extend to the Pacific Coast. Many of the original cast have been retained. Joseph Conyers will also produce a new play of New England life by a new author in San Francisco late in December and has a revival of The Two Sisters in preparation.

Alfred Latell, the clever animal impersonator, is to play the funny bear, Amelia, with Eddie Foy in Mr. Hamlet of Broadway. That attraction opens its season in Atlantic City, Aug. 26.

Eugene Presbrey's dramatization of Esther and Lucia Chamberlain's The Coast of Chance will be produced by George H. Brennan late in October. Hamilton Revelle and Jane Oaker will head the cast. Mr. Brennan's production of The Clansman will soon be seen in Troy with practically all of the original cast.

William D. Emerson, of Trenton, N. J., will take out a comedy from the French entitled All's Fair in Love, commencing Oct. 15.

William Conklin has been engaged for an important role in The Round-Up this season, and began rehearsals last week.

Teresa Dale having closed a twenty weeks' engagement with Claude Gillingwater in vaudeville over the Orpheum circuit, returned to New York last week.

Mlle. Bertha Pertina, of the Alhambra, London, will be featured in the coming tour of The Soul Kiss in the role of the dancer, last season played by Genee. The attraction will open at Red Bank, N. J., on Aug. 26, and then go through the South, including a tour to the Pacific Coast.

Lillian Graham, who has been playing in the European music halls for the past three years, has signed a three years' contract calling for her appearance in a leading role in the next Folies Bergere review in Paris. Miss Graham, who, by the way, is not yet sixteen years old, arrived in New York last week from Paris, returning there in November for rehearsals.

Albert Heogs has been engaged to pilot The Soul Kiss in its forthcoming tour of the country.

Guy B. Hoffman, who will appear the coming season under the management of Henry B. Harris, has just received a portrait of himself done by Herman Pfiffer, the illustrator. Mr. Hoffman posed for the illustrations made by Mr. Pfiffer for Charles Major's new story.

Billy Clifford will star alone the coming season in The Girl at the Helm, opening at Detroit, Aug. 29. Mrs. Clifford (Maude Lambert) will replace Blanche Ring in The Midnight Sons when Miss Ring goes a-starring in The Yankee Girl.

Lora Rogers is spending some time with Mrs. Corwin Burgess in Marathon, N. Y. Miss Rogers has just returned from her father's ranch in Oklahoma, where she has been since closing with The Straight Road company in March.

On Friday evening, Aug. 20, the Allenhurst Comedy Club of Newark will present Polly from Peoria, an original musical comedy in two acts, by the authors of Jerseyland and The Summer Whirl. The entertainments of this club have become a feature of social life along the Jersey coast.

Letty Holmes, the clever singing and dancing soubrette, has been engaged by A. J. Spencer for the English slavey character in Sold Into Slavery, which opens in Cleveland this month.

Minnie Victorsen has been engaged to play the leading role in Avery Hopwood's The Woman Pays.

Gus Bothner's and Robert Campbell's production of Just Out of College, now in its fifth season, will open at Fall River, Mass., Sept. 4, for a tour reaching to the Pacific Coast. The cast includes William A. Mortimer, William C. Miller, George C. Denton, Martha Conway, George Ricketts, Margaret Ray, Alice Endres, Edna Ross, Alice Adams, Norman Gray, Sam Thompson, Phil Smith, George Archer, Freda Haubriel, Jennie Reiser and Ella Valentine.

While every one who read George H. Brennan's story of theatrical life, "Bill Truetell," was warm in praise of the book, it remained for *Current Literature* to declare that "there is something of Dickens in Mr. Brennan's story." Criticism of Mr. Brennan's delightful tale is summed up in that one line of praise.

Walter Messinger has opened his second season with David Belasco as advance man with The Girl of the Golden West.

Juan De Jara Almonte, manager of Oscar Hammerstein's Philadelphia opera house last season, will not be in Mr. Hammerstein's employ this year. His successor has not been named.

THE ACTORS' SOCIETY

OPENING PRODUCTIONS FEATURE MANY PROMINENT MEMBERS.

The Engagement Department Has a Busy Week—"The James Boys" Meet—William G. Warren's Illness Compels His Retirement from The Man of the Hour—Henry Mortimer Comes East—Gossip of Members.

The near approach of the opening of the new season has had the effect of bringing back to town many members who have been Summering either at their homes or with outlying stock companies, and the influx of players gives the society's rooms a busy appearance these mornings. The engagement department is busily at work placing members, and practically all of the managerial firms in town have made use of the bureau during the past fortnight. Secretary Morey reports that he doubts if there is a production now on Broadway, old or new, which doesn't contain in its cast two or three society members at least, and oftentimes more. Members' names, too, are plentiful and prominent in the announcements of new productions to come during the next six or eight weeks and now busily in rehearsal on the stages of the various theatres.

The James Boys held a conference in Secretary Morey's office one day last week, and the meeting was of a most peaceable nature, to the chagrin of the members who peeped curiously into the Morey sanctum in the expectation of seeing the two famous outlaws "shooting up" things generally and testing their marksmanship with fierce looking six-shooters while Mr. Morey sought shelter beneath his desk. But these James Boys were True S. James and Charles James, who, although both had been members of the society for years, had never met each other. True James is in town for a few days laying his plans for next season, while Charles James is taking a short rest after a successful Summer season with Constance Crawley in a series of outdoor performances.

William G. Warren, who last season appeared in vaudeville with Julia Kingsley, and who had been engaged by Brady and Grismer for The Man of the Hour the coming season, has been compelled to abandon the latter engagement on account of his recent severe illness. Mr. Warren's physicians have positively forbidden him to act for at least three months, during which time they insist upon absolute rest for the actor. Consequently, "Billie" will go up to Lake George for a time, and all his friends in the society wish him a healthy, sound return, more fit for his work than ever.

Henry C. Mortimer, so long an established favorite in the West where he has been for a long time leading man with T. D. Frawley company and the splendid organization at the Liberty Theatre, Oakland, Cal., is in New York laying his plans for next season and took advantage of his presence in the city to immediately join the society. Mr. Mortimer is looking very brown and solid after a six weeks' vacation spent in Mexico and parts of Central America.

Edward O'Connor has been engaged for Fifty Miles from Boston.

Alice Washburn has returned to New York after a season with the Shubert Stock company in Milwaukee, where she made herself a warm favorite.

Harry English has returned from a good rest and vacation spent at East Weymouth, Mass.

William Belfort, looking as handsome as ever, is in town receiving congratulations on his success with the Lyric Stock company in New Orleans all last season. He has been engaged for the Bungalow Theatre companay, Salt Lake City, the coming season.

W. Leonard Howard has returned to Broadway from a Summer's rest and will open shortly in The Man from Home, for which attraction he was re-engaged by Liebler and Company.

May Anderson, last season with Eugenie Blair, has been engaged for the Empire Theatre Stock company at Dallas, Tex., the coming season.

James J. Ryan, who has recently been playing the role of the young doctor in The Climax at Weber's, has been transferred by Mr. Weber to the Chicago company playing the same play.

Arthur Row, Charles James, Gertrude Augarde and Calvin Tibbets are again in town after a Summer engagement with Constance Crawley in her "Sylvan" outdoor performances.

Joe Kane, who took the late Gus Rogers' place in support of Max Rogers last season, opened a vaudeville season yesterday in a new comedy sketch in which he is supported by six girls whom he declares are the prettiest girls in vaudeville. Now we know why Flo Ziegfeld and the rest are complaining of the shortage of handsome chorus girls. They're all in vaudeville.

Earle Mitchell left New York the week before last, on Friday, arrived in Chicago Saturday, and opened Sunday in The Blue Mouse at the Garrick Theatre, scoring a solid hit.

Morris Burr, having closed with the Empire Theatre Stock company at Providence after a successful Summer season, is back in town.

W. C. Masson has closed his season at the Star Theatre, Buffalo, and is now back in New York.

Harry K. Hamilton has joined the Wolfe Stock company at Pueblo, Colo., for the rest of the Summer.

Howard C. Hickman and Mrs. Hickman (Bessie Barriscale) have just returned from an automobile trip to the beach resorts of Del Monte and Santa Cruz and are preparing for the new season at the Alcazar, San Francisco.

Eugene Shakespeare has returned from an Australian tour in Mrs. Wiggs of the Cabbage Patch and is now with the Baker Stock company at Rochester, N. Y.

William E. Gladstone is meeting with marked success on his vaudeville tour in The Futurity Winner.

Forrest Seabury closes with the Poli Stock company at Scranton, Aug. 28.

Emilie Melville, Joseph Greene and Frederic Sumner have just closed with the Davis Stock company at Pittsburgh.

Henry Buckler closes with the Court Stock company at Wheeling, W. Va., Aug. 21.

Spottiswoode Aitken, after ten years' absence from Daly's, where he made his last appearance as the Scotch fisherman in The Runaway Girl, returned to that house last Monday night in Billy and scored a comedy hit as a funny boatswain.

JOHN CRAIG'S PLANS.

John Craig, who has come rapidly to the fore during the past few years as one of the leading stock company managers and producers in the country, will open his second year as lessee of the Castle Square Theatre in Boston on Aug. 30, offering practically the same company which met with such success under his management at that house last year. Mr. and Mrs. Craig (Mary Young), both looking very tanned and well fitted for their work of the coming season, have just returned from a motor trip through the Berkshires and the White Mountain district and are now quartered at their handsome home on the north shore, not far from Marblehead, Mass. During their trip Mr. and Mrs. Craig were the guests for a short visit of Mrs. Craig's cousin, Mrs. Joseph Choate, at Stockbridge, Mass. It is Mr. Craig's intention to open his season either with Jack Straw, John Drew's last season's vehicle, or George Ade's The College Widow. In the former Mr. Craig will play the Drew role. Attractions to follow will include several elaborate Shakespearean revivals and such plays as The Prince Chap, The Spoilers, Clothes, Shore Acres and Our New Minister. As in his former season, Mr. Craig will present musical comedies from time to time, and those already planned for include The Prince of Pilsen, The Country Girl and an English extravaganza which met with some success in London and which Mr. Craig will have Americanized, and, in fact, "Bostonized," to appeal to his Hub patrons. This will have a production around the holidays. Such a repertoire proves Mr. Craig's assertion that he has one of the most versatile stock companies in America. His roster for the coming season includes besides himself and Mary Young, who will continue as leading woman, Theodore Friebus, Donald Meek, George Hassell, Wilfred Young, who last season played Donald Brian's former role in Fifty Miles from Boston on tour with much success; Bert Young, Mabel Colcord, Gertrude Binley, Beverly West and Al. Roberts. William Park will be stage director.

SUIT AGAINST PRESS DISMISSED.

The suit brought by Henry W. Savage against the New York *Press*, alleging libel in certain comments on Mary Jane's Pa, published in the *Press* last Winter, has been dismissed by the Supreme Court. Justice Brady, who delivered the opinion, said:

The publications alleged in the several causes of action set up in the complaint evidence an unmistakable desire on the part of the defendant to hold the theatrical production in question up to ridicule and to influence the readers of the defendant's paper into the belief that such play was worthless, and thus to induce them not to attend the plaintiff's theatre during the period of its production, and thereby cause diminished income and financial loss to the plaintiff. The publications bear none of the marks of fair criticism, but, on the contrary, are actuated evidently by personal resentment entertained by the author of the articles against the author of the play, the principal actor and the plaintiff. Whether the cause of such resentment be the refusal of free passes or the withdrawal of advertising patronage is of no consequence. I am of the opinion, however, that the facts alleged in the complaint do not constitute a sufficient cause of action for libel. I do not think that they tend to injure the reputation of the plaintiff and thereby expose him to public hatred, contempt or ridicule, as a libel "per se" is defined to be under the many adjudicated cases. The criticism, or, more properly speaking, the attack, mentioned in the first, second, third, fourth, fifth and seventh causes of action is directed to the play itself, while that contained in the sixth cause of action is not sufficiently specific to warrant its construction as a libel "per se." Specific damages are not alleged, and while the plaintiff might be entitled to recover upon proof of damages in another form of action, I must conclude that the defendant is entitled to judgment upon the pleadings. Motion granted.

In the case of Marc Klaw against the New York *Press* motion to dismiss the defendant's demurrer was denied by Justice Lehman and a hearing on the demurrer will be had in October.

ARTHUR NEVIN SAILS.

Arthur Nevin, who made the musical setting for Randolph Hartley's Poia, the American grand opera that is to be presented this season at the Berlin Royal Opera House, sailed last Tuesday for Germany on the *Cecilie* to attend rehearsals, which will begin immediately upon his arrival in Berlin.

NEWS FROM AUSTRALIA.

THE WINTER SEASON IN FULL SWING IN SYDNEY.

Nellie Stewart—The Great Rescue—Cinderella in Sydney—Oscar Ashe and Lily Brayton Announced—Several Deaths in the Profession—The Flag Lieutenant—Other Plays.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., July 12.—Jack and Jill, J. C. Williamson's successful pantomime, has been withdrawn from Sydney, Her Majesty's, where Nellie Stewart and her new English company are now appearing in Sweet Kitty Bellairs, which will run until the 13th, when "our Nellie" will appear as Rosalind in As You Like It. Jack and Jill has gone on tour and is this week appearing in Newcastle.

The Royal Comic Opera company is concluding its tour of New Zealand and is returning to the mainland via Tasmania, where it will play a brief season.

Bland Holt's spectacular drama, The Great Rescue, has caught on at Sydney, Royal, and is now in its fifth week. The change of bill when required will be to The Bonuman, which is new to Sydney.

Maggie Moore and Harry Roberts are now nearing the close of their present successful season at Sydney, Criterion, with a production of The Gambler's Sweetheart, a comedy drama which has already repeated its American success in the other Australian States.

Meynell and Gunn's pantomime, Cinderella, which, since its initial Australian production in Melbourne early this year, has toured Maoriland, will make its Sydney debut at the Criterion on July 24. In the cast are included such well known pantomime artists as Meredith Meredro, Emmeline Orford, Essie Perrin, Edwin Brett, Will Cromwell and Tom Payne.

At Rickards' Tivoli an excellent bill of fare includes Rosina Caselli and her trained bow-wows, R. H. Douglas, the Laurels (3), Merton and Rydon, Guest and Newlyn, and Cissy Curlette.

Arry Rickards is still in England snapping up as occasion offers fresh attractions for his Antipodean halls. His younger daughter was recently married in England to Frank Harwood, character actor and vocalist.

Herr Greder, who came out to us as a member of the German Opera company and has since been teaching here, leaves for America in this month's mail steamer with a concert company comprising the following Sydneysickers: Verdi Lawrence, Ruby Faulkner, Margaret Sawell, Alice Bushby, and Frank Elton.

Oscar Ashe and Lily Brayton are due to open at the Royal, Melbourne, on July 17 in The Taming of the Shrew, last produced here by Margaret Anglin and Henry Kolker. Their company comprises twenty-six, the names of whom I have already furnished in a previous letter. The scenery is from the brush of that prominent English artist, Joseph Harker, and the dresses are said to be something quite above the ordinary. Meynell and Gunn are plucky managers, and the success which should certainly be associated with the Australian tour will be well deserved.

The King of Cadonia, a revival of The Royal Divorce (Julius Knight company), The Hypocrites, and A Miner's Trust are all drawing well in Melbourne.

Harold Thorley, who has not appeared in Sydney for five years, his latest appearance being as a member of Williamson's Comic Opera company, will appear as Dandini in Cinderella, a part in which the popular baritone is said to have good scope.

Walter Bentley is to commence a short season at the Criterion on July 11, appearing successively in Hamlet, The Bells, and David Garrick.

Edwin Geach's An Englishman's Home company has during the past month covered over 4200 miles, appearing in a new town every evening.

The Flag Lieutenant is to be produced at Sydney, Her Majesty's, on July 24. Ethel Warwick will be the leading woman and brings with her to Australia excellent credentials, having at different times appeared in England with Lewis Waller, H. B. Irving, Beerbohm Tree, Charles Wyndham, F. R. Benson, and Nance O'Neil, and on tour in South Africa with William Haviland.

Annie Lyons, wife of a one-time well-known theatrical manager, H. P. Lyons, died recently in Melbourne, aged sixty-nine. In the early days she appeared with G. V. Brooke, William Hoskins, G. B. Lewis and John L. Hall.

Meredith Meredro, the principal boy in Cinderella, is well known on your side of the water and in London. She will be remembered by your readers as the winner of Joseph Conried's scholarship which enabled her to study in Vienna, where she sang in grand opera. She appeared with Melba at the New York Metropolitan Opera House in La Bohème, and later she created the part of the flower girl in Parsifal. Her most recent appearance in London was as principal boy at Drury Lane.

Tommy Hudson, the proprietor of Hudson's Surprise Party and lessee of theatres in Adelaide (S. A.) and Calcutta, has joined the great majority. His wife, who predeceased him, was May Hapgood. A. R. C. M., the well-known pianist. Hudson brought Antoinette Sterling to Australia and also managed Musgrove's English Opera Company in 1901 and Melba's 1902 Australian tour. At the date of his death he was in his sixtieth year.

Rose Musgrove, a well-known member of the Musgrove family and who has done good work in the Royal Comic Opera company, was married recently in Westralia to Douglas Garrick, a well-to-do planter.

Dorothy Grinston, a daughter of the Kendalls, has arrived in Australia by the *Orvieto* under engagement to J. C. Williamson for The Flag Lieutenant company.

Another death to record is that of the genial W. J. Wilson, the well-known scenic artist. During his long Australian career he was associated at various times with G. V. Brooke, F. E. Hiscocks, Olga Nethersole, Charles Cartwright, George Rignold and Signor Majeroni. Carden Wilson, the clever mimic, is a son of the deceased.

E. NEWTON DALY.

ACTORS AS WAGE EARNERS.

The Labor Commissioner Reports on Various Occupations in New York State.

According to the figures of State Commissioner of Labor John Williams, at Albany, who has just made public his quarterly report, 1,291 members of the theatrical profession have been out of employment since Jan. 1. Of this number 283 were disabled.

The bulletin further states that the number of members of the theatrical profession and music who reported as wage earners was 12,554. The aggregate earnings of these entertainers for the quarter is set down as having been $3,320,208.72. These figures bring the average day's wage to $7.19, which is almost twice the amount received by any other wage earner listed. The percentage of idleness in the theatrical profession is shown to be quite large, 9.7 per cent. being the exact figure.

Of all the industries or trades met with in New York State the theatrical profession came fifth in the list of those to the members of which large amounts of money were paid. The building trades head the list with an aggregate wage list of over $15,000,000. There are 113,690 members of unions represented under this head. Transportation employees, numbering 60,863 and representing engineers, many of whom are liberally paid, come second with a wage list of over ten millions of dollars. The printers come third and the metal workers and clothing and textile workers hug the stretch for fourth place. In all of these trades and industries the number of members exceeds materially that of the theatrical profession.

MRS. GERMON'S FUNERAL.

The funeral services over the body of Mrs. Jane Germon, conducted by Rev. Dr. Thomas Atkinson, Mrs. Germon's pastor, were held at Dr. Germon's residence Thursday morning. The honorary pallbearers were Charles and John Ford, James L. Kernan, J. J. Spies, John M. Barron and H. C. Curley. Mr. Curley was in the stock company of the late John T. Ford. The active pallbearers were John B. Abercrombie, Louis J. Cohen, Louis M. Knight, R. H. Kenyon, Charles Myers and Thomas E. Williams. Interment was in Loudon Park Cemetery. Messages of condolence were received by Mrs. Germon's son and daughter from Mrs. Louis James, Wallace Munro, manager for Olga Nethersole; Alixe Baxter, leading woman of the Forepaugh Stock company in Cincinnati; Louis Nethersole, manager for Margaret Anglin; Mr. and Mrs. Frederick Bean, Oliver Doud Byron, Lotta Crabtree, William Winter, Frederick Ward, Louise Malloy, Mr. and Mrs. Lew Hearn, C. C. Stumm, representing the Shuberts; Col. E. S. Davidson, who acted as manager for the late John T. Ford; Maggie Mitchell, and the local representatives of The Friars.

AS THE SUN WENT DOWN.

As the Sun Went Down, by George D. Baker, which Arthur C. Alston is producing, will have its initial performance at Paterson, N. J., on Aug. 23. Estha Williams, to whose work in the leading role of At the Old Cross Roads much of the lasting success of that play is due, is featured in the new production. Prominent among the well known people who have been engaged for her support are Edwin Walter, W. A. Whitecar, Arthur E. Chatterdon, Phil Connor, Arthur W. Bentley, R. F. Sullivan, William Sexton, Jenny Dunbar, Flora Byam, Margaret Millar and several others of equal note. The production will be expensive, as everything is carried complete. The scenery is by the Lee-Lash Scenic Company of New York, and has been especially produced under the personal direction of W. F. Hamilton, formerly of Moses and Hamilton. An extended tour has been booked, extending from New York City to the Pacific Coast and including all of the large cities between those two points.

FOR FOREIGN EXCHANGE.

Vincent Serrano has been engaged by Liebler and Company to originate the part of Count Victor de Savergne in Foreign Exchange. Victor is a gentleman with an old world idea of morality to which his young American wife—to be played by Percy Haswell—finds it hard to reconcile herself. The play will open at the Grand Opera House, Chicago, Sept. 19, and after an engagement there will come into New York. Mr. Serrano's engagement is temporary only, as he is under contract with Liebler and Company to originate the title role in the dramatization by Joseph Medill Patterson and Harriett Ford of Mr. Patterson's novel, "The Little Brother of the Rich," which also will first be produced in Chicago.

MORE COMMENTS ON MUSIC

THE POPULAR AND RELATED SORTS CONSIDERED BY "C. SHARP."

A Forerunner of the Things Listened To To-Day—The Public Really Demands Good Music, but Is Caught by Sentimentalism.

Providence has always been extremely kind to the blind; that is, in the music world of America. The first protoplasm in the evolution of musique populaire was, if I am not mistaken, "After the Ball," by Charles K. Harris. Who will forget or who ever has forgotten this erstwhile sentimentalism, whistled and hummed to us in our cradles by fond mothers years ago? The song netted its composer or publisher the neat sum of something like $100,000, so I have been told. Extremely simple it was—with no decadent, disturbing eroticisms of the present day such as "I Love My Wife, but Oh, You Kid," etc. It was a story on the order of Laura Jean Libbey or Rosa Carey, and it appealed largely to the middle classes because it was romantic. The middle class is always romantic—a little indiscriminate and mostly generous. That is, it buys songs as it buys bread, and is the real creator of "hits," or prehensile hits, and after all that is the reason why there are such institutions as popular music publishers, for the publishers live on the masses, not the classes. Since then many imitations have sprung into being and died simultaneously, but there will never be another "After the Ball"—not because the song contained any vital or fundamental principle of life never before revealed, or any heart-stirring, subtle soul message. Oh no! but just because, like other "hits" that followed, it was peculiarly adapted to the times—for it is conditions that make songs, not songs conditions. If composers could spring their inspirational bombs at precisely the psychological moment there would be a war of hits and supplies would be slaughtered instead of prices.

But where the blindness of writers is evinced is in never giving the public the credit for knowing as much as it does. Writers always invariably underestimate the public demand for good music, and the public is really the most misunderstood monster in the entire history of creation. You hear it on all sides—from the latest composer of a comic opera, for instance, "Oh, yes, my 'stuff' is fairly good, but then one has to write down to the public, you know," thereby adding insult to injury, for it is the public that pays the bills and keeps the wolf from the stage door.

And the songs! Veritable crimes committed in the name of the beloved Muse—songs—songs—songs—without rhyme or reason, feeling or intelligence, so much per yard and literally ground out to order! Certain chords in the bass to fit certain notes in the treble with a range of certain limit for a voice of uncertain limit—well—limit epitomizes the substance of my protest.

Bert Williams, a most talented, melancholy, egotistic fit would be breaking a law of tradition not to call a reformer or innovator of new ideas an egotist) colored "gent" who dances lankly, grunts divinely, and who, I believe, even thinks in syncopation, so thoroughly imbued with tempo has he become, is the inventor of the fascinating hiccough that punctures parts of the verse in different new syncopated numbers. Whoever has heard Mr. Williams sing "You're in the Right Church but the Wrong Pew" will never forget the curious charm of the rendition. Of course, the literal renaissance in presenting tunes with a popular appeal was created by that interesting and prolific dabbler in things elemental, George Cohan. "Yankee Doodle" has become edified when patriotic emotionalism runs rampant through the nose. A few of our national nasal composers of linen mesh music occasionally lean toward the classics, but on the whole they prefer to imitate themselves (after they have imitated each other), proving the adage that although imitation is the sincerest flattery it may sometimes prove that discretion is the better part of valor.

I saw a fearful misdemeanor against musical propriety committed yesterday at the American Music Hall. In fact, I not only saw but heard, and my ears still maintain a reproachful attitude. The act was labeled McWaters and Tyson—I don't quite know whether it was Miss McWaters or Miss Tyson, or vice versa, who was the guilty and irresponsible person that offered the song (Heaven forgive us!) "My Husband's in the City, Hoorah, Hooray!" The composer, I suppose, is still in hiding, but the voice of the interpreter is not. It is distinctly in evidence matinee and night, together with a song on Eyeritis (it sounded like a disease), in which William Gillette's eyes were compared to Anna Held's. This song was naturally dramatic. I should advise Miss Tyson or McWaters to study pantomime and use voice irradicator. These vocal misfits are not singers—they are merely slots in which you drop a little salary each week to hear them make a noise. They break into sound as a house breaker cracks a safe, only dynamite would prove a welcome diversion. Julien Eltinge is still a very nice attraction at the American. This week he has a new song, "The Gibson Coon." I wonder why? Mr. Eltinge has a soothing voice, although his songs sometimes lack flavor—lack individuality. He should sing songs more highly seasoned. In his dance he is seen to immense advantage. His grace of movement seems remarkable when one considers his sex, though the music was very inferior. It was rather a spasmodic attempt at Orientalism and Richard Strauss in the orchestration. If artists could only realize the extreme importance of the musical setting to their pantomimes or dances, for it is the music which plays the most important role in the creation of atmosphere. Miss La Rue's sketch, "A Call from the Past," could be visibly improved if the music contained any relevancy to the action of the players. It is the very adequacy of the splendid and musicianly setting composed by the batonesque Mr. Hoffmann (who is Gertrude Hoffmann's conductor for life) which aids her dances so materially to their extraordinary success. Salome would be a practical joke without the orchestra.

Edith Helena must live in a top flat, she vocally dwells there with such ease. Her voice is a rarely beautiful organ under perfect control of extraordinary range, power and sweetness, though her songs are a bit antique, including "The Last Rose of Summer" and "Comin' Through the Rye." Still, considering the fact that rye is supposed to improve with age, it was perhaps not as bad as it would have been had Miss Helena sung "Schoopers That Pass in the Night" or "Funny Face."

By the way, the latter song, by Harry Von Tilzer, contains a delicate and esoteric love story which I will repeat for the benefit of those who had not heard it:

Refrain.

Funny face, funny face,
I'm just dead in love with you—
Love those funny eyes, goodness knows—
Love those funny mouth—love those nose—

(Note the duality of feature on the adored physiognomy:)

Down in my heart,
Right from the start,
You have always had first place,
'Cause I love you—
Yes, I love you,
And I'm just going to keep on loving and loving
That funny face.

Now this aromatic and subtly impassioned lyric is set to rather an ordinary but catchy refrain, and is being sung with great effect by various singers at the different music halls. It is a pathetic little ballad. The last time I heard it was when it was sung by a little woman at Hammerstein's who skates very well.

Oh, for the "Wings of a Dove," to be "Free as a Bird," and migrate to some distant haven where music is music and where there is difference between songs and sounds, singers and sewing machines. C. SHARP.

GIVES $25,000 TO MERCERSBURG.

A gift of $25,000 toward the new gymnasium of Mercersburg Academy has been announced by Dr. William Mann Irvine, president of the institution. The name of the donor is withheld. This gift assures the immediate erection of the gymnasium that has long been the greatest need of Mercersburg. The building, which supplants the cage now being used as a gymnasium will cost $100,000, and will be one of the handsomest of its kind in America. The alumni of the academy have subscribed about $50,000 for this purpose and numerous subscriptions from other sources are being received. Mercersburg recently made a remarkable record in scholarship. The candidates for the Princeton English examinations, numbering thirty-three, passed without a condition. Last year, with about the same number of boys, an average of 90 per cent. was attained, and in the Cornell examinations, with ten boys, 100 per cent. was made. Several other departments at Mercersburg made almost as good a record in the college entrance examinations this year.

PLANS FOR SHUBERT THEATRE.

Plans were filed last week with the Buildings Department for the new Shubert Theatre to be built for the Thirty-ninth Street Theatre Company, of which Lee Shubert is the head. It will be erected opposite the Casino Theatre, on the sites of the old Mystic flathouses. The building is to be of seven stories, with a frontage in Thirty-ninth Street of 59 feet and a depth of 90.9 feet.

Part of the building will be fitted for occupancy as studios. The theatre is to be of the Italian Renaissance type, from designs by William A. Swasey, assisted by Charles B. Meyers, and will be constructed of brick, trimmed with terra cotta and limestone. The facade will be adorned with two tiers of pilasters of Corinthian and Ionic pattern, inclosing tall arched bays.

The balcony above the entrance will be finished with three symbolic female figures of sculptured stone and the facade will be crowned with a pediment. The auditorium will have two balconies. The building is estimated to cost $125,000.

BILLIE BURKE'S SEASON.

Billie Burke will resume her season in Love Watches on Sept. 6 at Des Moines, Ia. She will tour as far West as San Francisco, returning to Chicago in November for her final appearance in Love Watches and rehearsals for the new play in which she will follow Marie Tempest at the Lyceum Theatre. Mr. Frohman has engaged Vernon Steele, a young English actor from the Playhouse, London, as leading man with Miss Burke.

A NEW PEPLE PLAY.

The new play by Edward Peple in which Mrs. Carter will appear the coming season has been named Vasta Herne. It is in four acts.

AMUSEMENT INCORPORATIONS.

Organizations That Filed Certificates at Albany Last Week.

Articles of incorporation for the following amusement and theatre companies were filed with the Secretary of State at Albany the past week: A. K. Pearson Company, Inc., New York; to conduct theatres, opera houses and produce dramatic or operatic representations of all kinds; capital, $2,000; directors, Arthur K. Pearson, Frederick E. Goldsmith and Joseph Pascocello, New York. Louise L. Coleman, Inc., New York; to construct theatres and produce plays, etc.; capital, $1,000; directors, Walter Coleman, William Norris and Nathan Burkan, New York. The Italian Grand Opera Company, New York; to produce and conduct grand opera, oratorios, musical comedies and theatrical productions of all kinds; capital, $15,000; directors, James B. Brande, Michele Vocculi and Salvatore Avitabile, New York. William M. Gray Amusement Company, New York; to own and manage theatres and theatrical productions of any and all kinds; capital, $8,000; directors, William M. Gray, William H. Currie and Joseph P. Brickerton, Jr., New York. Associated Theatre Company, New York; to carry on a general theatrical and amusement business in all its branches and deal in devices of every class and description; capital, $15,000; directors, John T. Carpenter, Coudersport, Pa.; W. G. Gilbert, Emporium, Pa.; J. Walter Wells, Coudersport, Pa.; E. J. Forhan, New York. Clason Point Park, New York; to own and manage theatres and furnish amusements of various kinds; capital, $1,000; directors, M. S. Cowan and Bernard Cally, Clason Point, and Walter H. Thacher, New York. Lyric Ridgewood Heights Amusement Company, New York; to carry on the business of theatre proprietors and in particular to provide for the productions of operas, stage plays, burlesque, vaudeville, &c.; capital, $3,000; directors, John Kull, Henry Fischer and Thomas Eder, Brooklyn, N. Y. The Arthur B. Albertis Company, Brooklyn, has been incorporated to import and manufacture theatrical and costumers' supplies, etc., capital, $10,000; directors, Arthur B. Albertis, Bloomfield, N. J.; Frederick Wettstein, Lincoln Park, N. J., and Jules Fournier, Brooklyn, N. Y.

NEW GERMAN THEATRE.

The little music hall on Eighty-sixth Street, near Third Avenue, known as Zum Schwarzen Adler, is to open early in October as a somewhat pretentious German theatre, under the title of the Wintergarten Parisien. Adolph Phillip and Hedwig Osterman, the latter a former member of the Irving Place Theatre company, are to head the new organization, which will include Anna Doering of Vienna, Anna Dege of Berlin, Theodor Wolf of Berlin and Ludwig Arno, last year with the New Theatre at Vienna. Farce and operetta will be given. For the last three Winters the little theatre "At the Sign of the Black Eagle" was well patronized by the upper East Side German population, who, for the price of a glass of beer or a cup of Vienna coffee, could hear Die Lustige Wittwe or Fiametta sung with much sincerity. Last Fall Adolph Phillip revived The Corner Grocery here and kept the old piece going for a long time. Redecorated and considerably remodeled, the house will open on Oct. 4 with a farce called Alma, Where Do You Live?

THE NEW COMEDY THEATRE OPENING.

Liebler and Company have announced the date of the opening of The Melting Pot in New York as Labor Day, Monday, Sept. 6, and the Zangwill play will open the new Comedy Theatre of the Shuberts' in Forty-first Street between Broadway and Sixth Avenue. Walker Whiteside, who created the part of David Quixano, has been surrounded by a company of excellence, including Chrystal Herne, who was the Vera Ravendal of the first year of the play, and who will start the season with Mr. Whiteside, though the latter will leave The Melting Pot to assume the title role in Miss Philura, the new Henry Blossom comedy of New England life. John Blair, Grant Stewart and other members of the company which started with Mr. Whiteside will be with him at the opening at the Comedy.

CHILDREN'S THEATRE ENDED.

Permission for the dissolution of the corporation was granted the directors of the Educational Theatre last Tuesday. There was no opposition to the application, which was signed by Samuel L. Clemens (Mark Twain), Robert J. Collier, Charles E. Minor, and Otto H. Kahn. The petitioning directors said that they discovered that an endowment fund would be necessary to maintain the theatre and school and that it was impossible to obtain such a fund. When the enterprise was incorporated, last Winter, it was expected that a sufficient amount in voluntary contributions would be received. The theatre was opened originally in connection with the Educational Alliance.

BAYONNE THEATRE SOLD.

The Bayonne, N. J., Opera House was sold at auction last Wednesday by George Carrigan, receiver for the Bayonne Amusement Company, owners of the building, with a twelve years' lease of the Bayonne Theatre. The purchaser of both was Hyman Lazarus, who paid $155,000 for the property. He is one of the heaviest stockholders in the company. The building originally cost $200,000.

AINSWORTH ARNOLD.

Photo Rembrandt, Minneapolis.

Ainsworth Arnold, whose picture appears herewith, is a young actor of recognized talent, who has rapidly risen to a high rank in the profession. He is well endowed with youth, magnetism, a fine, well trained voice and a good stage presence, all of which attributes combine to equip him unusually well for his work. He has been associated with many of the best stock organizations of the country, playing a variety of roles ranging from heavies to light comedy. Among the companies of which he has been a member are the Forepaugh Stock in Indianapolis, the Woodward Stock in Kansas City and Omaha, the Gem Theatre company at Peak's Island, Me., and Forepaugh in Cincinnati. He is now with the Ferris company in Minneapolis, supporting Florence Stone. Among the parts he has played are Mercutio, Jacques in As You Like It, Laertes in Hamlet, Sir Andrew in Twelfth Night, Thorne in Brown of Harvard, Prince Kassam in The Great Ruby, Major Dale in On Parole, Bates in The House of a Thousand Candles, Don Luis in The Rose of the Rancho, Joel Slocum in Lena Rivers, Bud Young in The Heir to the Hoorah, Beresford in The Three of Us, Jack Rance in The Girl of the Golden West and many other roles. During his stay in Kansas City, Cincinnati and Chicago he studied voice culture assiduously.

GOSSIP.

Isadore Martin, ingenue, and Charles Schofield, comedian, have returned to New York after a delightful vacation spent at their Summer home, Cape Cod, Mass. Their plans for the coming season are still undecided.

Country Life in America has an interesting article by Blanche Bates on "An Actress and Her Farm," the same being a chronicle of her own experience on her country place in Westchester County.

Elma Gillette returned on the *St. Paul* last week after a vacation of one and a half years, which embraced a tour of the world, and touching all the principal places of interest.

Ida Glenn has returned from Buzzard's Bay to begin rehearsals for her third season with The Lion and the Mouse. She will be a member of Company A.

Boyd Nolan closed his Summer engagement with the Trahern Stock company last Saturday and left immediately for Chicago to join the Marvin Players at the People's Theatre in that city.

Leslie Morosco, who has been playing Bud Haines with the Western A Gentleman from Mississippi company, has been transferred to the company now being organized for the cities in the East.

Eugene Cowles has been engaged by Lew Fields for a leading role in Victor Herbert's opera, The Rose of Algeria, soon to be produced.

Margaret Marshall, of W. H. Crane's company, has just left the Austin Sanitarium in West Sixty-first Street, where she underwent an operation for appendicitis. She is now getting along nicely.

Lee Kohlmar, who was the original love sick German youth with Mr. Warfield in The Music Master, has been engaged by Lew Fields for a similar part in support of Blanche Ring in the forthcoming production of The Yankee Girl.

The Grand Opera House at Lafayette, Ind., will be operated the coming season by the Associated Theatre Company, with C. L. Gilbert as local manager. Owing to the extensive improvements, for which there has been an outlay of nearly $30,000, the house will not open until the middle of September, when it will probably be opened by S. Miller Kent in A Dry Town, one of Joseph Gaites' new attractions. When the alterations are completed the Grand Opera House will be one of the finest theatres in Indiana.

PRODUCTIONS IN CHICAGO

The Goddess of Liberty Reviewed—Not Up to Standard—The Girl I Left Behind Me—The Burgomaster—Stock Plans—Gossip.

(*Special to The Mirror.*)

CHICAGO, Aug. 16.—Why the new comedy produced at the Princess last Tuesday night, opening the new season at that theatre, was named The Goddess of Liberty recalls that classic query, Why is a hen? The one is just as easy to answer as the other. There is no view of the Bartholdi masterpiece, and only one mention of the name in the course of the performance. The story does not concern the statue at all. Taken as a whole, the production shows no advance by the authors, Hough and Adams, or by the composer, Joseph E. Howard. They hardly save their faces, but the producer, Ned Wayburn, does. Mr. Howard's music is not so well chosen as usual, and some of it is almost childish. Hilding Anderson used to arrange the Howard tunes with richness and originality, but his artistic work does supplement Howard's in this instance. The opening overture especially showed the routine of an overworked member of a music house staff. The composer and the authors exhibited indications of routine often as the play proceeded, although there were numerous funny scenes and a few pretty ones. The curse of the grind is on Hough, Adams and Howard, and it is time they should take time. They should rise on stepping stones of their dead selves to something of more deliberation, finer import and more polished workmanship. The writers have a good topic for musical comedy in The Goddess of Liberty, a rich American family with a craze for athletics, but it is hurriedly and crudely worked out.

A young Englishman with a title appears to marry the athletic daughter of the athletic millionaire, but, recalling another play, the couple fall into quarreling over the children they have not yet had, and soon find the business engagement most disagreeable. A pretty relative of the millionaire, who has a guardian to look after her fortune, meets the titled young man and they fall in love. He breaks the unpleasant engagement almost at the moment of ceremony with a false report of not being heir to the title after all. He asks the niece to marry him, although she is supposed to be poor. She consents and then he discovers she is heir to $500,000. Incidentally she learns that he is heir to the proud title after all. The main incidents of this romance are the Diana-Endymion scenes. In the first act the niece gives the young nobleman, who is compelled by his athletic prospective father-in-law to sleep out on the lawn, the Endymion kiss. This wakes him and he chases the fleeting vision in his pajamas and nightcap. The second act opens with day breaking in the depths of a wood. Diana (the niece) appears as if she had been wandering all night, pursued by the thin-clad nobleman. She climbs a tree, and the pursuer enters, dressed as he ran out in the first act. A did-she-bite-me-or-kiss-me remark is followed by discovery of the nymph in the tree by the Apollo in the nightcap and pajamas. She makes him change them for a leopard skin, and a sort of Greek As You Like It love scene follows, with some irrepressible beauty and a graceful song. A scene of young women athletes punching bags in the drawing-room of the millionaire's home follows, and in the last act there is a scene of a poker game recalling The Traveling Salesman; also a scene of a dinner to imaginary guests recalling Beau Brummel and other plays. Sally Fisher is ideal as the niece and a picture of classic loveliness as Diana. She sings as finely as ever, but she has little chance to reveal the full charm of her voice. "Keep Me Young in Your Heart," which she sings in the wood scene of the second act, has much beauty and dignity. It is much better than "If All the Moons Were Honeymoons," regarded as her chief song and the song of the production. Miss Fisher plays the love scenes most sweetly and naturally. She has a little wrestling scene in which she throws her future fiancé in a gracefully comic manner, which makes it one of the hits of the play. George Parsons does the young nobleman agreeably, although hardly with the right unction and geniality. He shows cleverness as an actor in many instances, but the fact of his playing opposite Miss Fisher, with her lifelike sincerity, reveals rather more of effort to act on his part than would otherwise appear. Some William Norrisness is needed. James C. Marlowe has a fairly good part as the athletic millionaire and makes it popular. Alma Youlin is attractive as the strong fiancée. She plays it easily and sings the music of the part, which is not especially interesting, so well as to get several encores. Florence Guise is handsome and imposing as Lady Murray, and Frances Young makes a good part of the millionaire's wife. Percy O'Malley Jennings does Lord Algernon, *à la* English swell, most cleverly and always without overdoing. Johnny Fogarty, who was a hit of The Golden Girl as the ribbon counter bandit, is, like Mr. Marlowe, not so well set in this piece, but manages to escape from obscurity with a rope of very low comedy. He is a barkeeper and persists in addressing Lady Murray with "Hello, kid." The soubrette part of Doris, daughter of the millionaire, is played by Leoni Pam. She has a petite figure and some agility, but hardly sufficient personality or voice. Percy Leach is nicely cast as the guardian and plays it with just the right dignity and depth. He sings well, and his number with the two dancers, "Let's Pretend You Love Me," is one of the most enjoyable bits of the performance. The Greek number in the first act is so handsome it must be seen to be appreciated, but the number of the girls in tight trousers is much too near burlesque and entirely out of harmony with the rest of the production. Real water falls in the rain in the wood, and the setting is a remarkable achievement for so small a stage. The cast: The Hick Sisters, Bessie Gray and Grace Sparks; Lord Algernon Banbury, Percy O'Malley Jennings; Hope Butterworth, Alma Youlin; Mrs. Horace Butterworth, Frances Young; Lady Fitz-Hugh Murray, Florence Guise; Doris Butterworth, Leoni Pam; Horace Butterworth, James C. Marlowe; Harry McCormick, Percy Leach; Phyllis Crane, Sallie Fisher; Bill, Johnny Fogarty; Lord Jack's Tailor, Augustus Carney; Taxi Driver, Zeke Colvin; Lord Jack Wyngate, George Parsons; Augustus Butterworth, Albert W. Hutchins; Fifi, Rae Morris; Mimi, May Thompson; a Detective, W. A. Hungerford; Adolph Muscle, D. Hall; Rudolph Tuscle, H. T. Longstreet.

Reginald De Koven's latest music in The Beauty Spot, which will be at the Garrick for a few weeks beginning to-night, will be given an especially appreciative hearing, since this is his home city. Jefferson De Angelis, Isabelle D'Armond, Viola Gillette, Frank Doane and many others are in the company.

Oscar Hammerstein, who has been here for a week, announced last Saturday his intention of building a $1,000,000 opera house for Chicago. His one condition is that wealthy residents of this city guarantee the placing of a bond issue of $400,000 or $500,000 if necessity for aid arises. The opening of the house is set for the Autumn of 1910. Plans are being drawn for an auditorium to seat 4,500 persons. The location will probably be just outside the loop district.

Manager Herbert Ducé, of the Garrick, the Shuberts' general representative in the city, announces that all the long list of Shubert attractions will play the "open door" time of the Western Managers' Association which declared for that policy last Summer. Their committee failed to get an official interview with Klaw and Erlanger.

James Spottswood, Eugene O'Rourke, Frank Wunderlee, George Pierce, Frank X. Bushman, Agnes Marc, Genevieve Cliff, Bertha Kriegoff and others are in the cast of Going Some, which will follow The Beauty Spot at the Garrick.

The death of Arthur Cambridge, widely known and especially well known here among the older members of the profession, occurred suddenly at Rosary Hill Home, Hawthorne, N. Y., on Aug. 3. He is survived by his wife, who is critically ill at the same place. Mr. Cambridge was born in 1840 at Hopkinsville, Ky. His wife was Esther Arnold. Mr. and Mrs. John D. O'Hara visited Mr. Cambridge shortly before his death. Mr. Cambridge lived here until some months ago, when he suffered a stroke of paralysis.

Harry Askin and associates are so sure that they will get possession of the La Salle Theatre, instead of the Singers, that they have engaged the principals for The Mountain Girl, which they have selected for their first production. Mabel Hite will head the cast. Octavia Broske, last season with The Waltz Dream, Cecilia Rhode, Templar Saxe and Fred Lennox will be in the company. Mr. Askin expects to open the house not later than Sept. 15.

William Roche's honor of being the only dual manager of combination houses, having the Academy and Bijou, must now be divided with Fred Eberts of the Great Northern, who has been made manager also of the Globe, the other house downtown booked by Stair and Havlin.

When Assistant Treasurer Dewey of the Great Northern writes his name, Z. Dewey, he usually has to explain what the Z stands for. His given name is Ziba. He says it occurs once in the Bible, and that there are a few other men on earth who have the name. Mr. Dewey has been on the Great Northern staff six years. He recently spent his annual vacation in Detroit, where he was born.

Electric signs which will illuminate the fashionable Blackstone Hotel district the coming season and cause the American Music Hall lights across the way to turn green with envy, will appear on the Globe Theatre. Following Broadway After Dark the delighted public will read Sal, the Circus Gal, The Gambler of the West and The King of the Bigamists.

The unique and handsome decoration of the exterior of the National Theatre are attracting a great deal of attention from passersby. They are floral, and are painted on the big panels which form chief part of the façade. The decorations and architecture give the building a decidedly German appearance.

A praiseworthy production of The Girl I Left Behind Me got what it deserved at the Academy last week, the substantial appreciation which gives good cheer in the box office, and Messrs. George Klimt and Frank Gazzolo were in a happy mood all week. They had the exhilaration of doing a good thing well and making a success of it. John Lane Connor is revealing to the Halsted Street patrons what really good acting is, and his admirers are increasing in geometrical ratio. He did Hawksworth with the right dignity, sincerity and strength—a thoroughly creditable performance. Lewis Hart was good as General Kenyon, and Fred Eckart as Ladrue, the educated Indian. Margaret Neville was a bit stagy as Kate but did most of the strong scenes convincingly. Jane Hampton was good as little Fawn. The stockade scene was carefully and completely staged by Mr. Klimt, and the act closed with great applause.

Ruth White did not appear in The Burgomaster at the National last week, but Euphemia Lockheart was a pleasing Willie, and she sang exceptionally well. Harry Hermsen made Stuyvesant popular, and Leo Kendal proved a good enough Doodie for any production. George McKissock, still with The Burgomaster after many years, was as excellent as the Indian chief as ever, and made Clancey one of the little hits. Marie Granpre was a graceful Ruth and won many encores with her songs. Fred Bailey was good as E. Booth Talkington. The rest of the competent company included Marion Mack as the theosophist, Etta Lockhart as Daisey and Robert W. Albright as the Harlem spider.

George E. Cole, for several seasons in The Lion and the Mouse company, has joined the stock at Lincoln, Neb., to play the leads. Mrs. Cole (Edith Hamilton) will play the woman leads.

Lincoln Carter's Eye Witness opened the season at the Bijou last week. The familiar melodrama swept on to its fire scene, and once again the brave little woman shot the rifle and saved the villain's victim to great applause just before she was burned alive. In the company are R. C. Knorr and Mina Manley, Eleanor Relia, Taylor Carroll, Robert Harland, Charles Douglas and Mrs. Minnie Carroll as Bridget.

Vincent Serrano is announced for the leading part in the production of A Little Brother of the Rich at the Grand Opera House some time in the course of the season. Before that he will appear in the new play by Booth Tarkington and Harry L. Wilson, Foreign Exchange. This will be produced at the Grand Opera House.

The run of The Candy Shop will end at the Studebaker on Aug. 28, and Elsie Janis' first performance of the return engagement will be given Aug. 30.

Charles P. Elliott, who used to manage the Columbus when Richard Buhler, Anne Sutherland and other well-known members of the profession were in the stock there, has secured the Bush Temple Theatre for a term of years, and will open it as a stock theatre on Aug. 28. The company is being engaged chiefly in New York. Mr. Elliott will make a number of changes in the details of the Bush management, but will maintain the high standard of plays and production.

Eda Von Luke heads the company which is playing Graustark at the Great Northern this week.

Babes in Toyland will be at the Great Northern the week of Aug. 22 with Ignacio Martinetti in the cast.

Samuel P. Gerson has retired from his business partnership with Mr. Anderson in the management of the Bush Temple and joined an Eastern producing firm.

Winona Winter, last season prima donna of The Golden Girl, is to return to vaudeville, and will be at the Majestic later in the season.

Five companies of Paul Wilstach's new play, Keegan's Pal, which was produced at the Chicago Opera House with Emmett Corrigan as the star, will be sent out from New York this Fall by Joseph M. Gaites.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Garrick, The Beauty Spot; Illinois, The Traveling Salesman; Studebaker, The Candy Shop; Princess, The Goddess of Liberty; Powers', The Climax; National, The Cat and the Fiddle; Academy, The Night Before Christmas; Bijou, Sold into Slavery; Alhambra, Jim Bludso.

Sidney Toler's popular drama, The Belle of Richmond, will be played by George Klimt's stock at the Academy next week.

A Gentleman from Mississippi is in its seventeenth week at the Grand Opera House.

OTIS COLBURN.

MILWAUKEE.

Fannie Hartz Heads the Friend Stock Company—Anita Van Buren Made Hit.

This is the last week of the Associated Brown-Friend Stock Players at the Shubert, the co. closed July 18, after which it opened with the Friend Stock co., headed by Fannie Hartz as leading lady. Moths was selected as a closing play, and opened 9 to good sized house. This play gave great opportunities for Edith Evelyn and Lee Baker, who also close their engagement with the co., and the excellent manner in which their parts were played bars any criticism. Robert McWade in a heavy role was excellent. Anita Van Buren in a character part made a hit. Arthur Buchanan played a youthful part in a finished manner. Barry O'Neil presented another fine character study. Virginia Duncan, a new member, made a pleasing impression. William Mack and Martha Russell were good in small parts.

A. L. ROBINSON.

BUFFALO.

All Theatres Closed and No News of Interest at Present.

The Lyric will reopen 16 with George Primrose's Minstrels. Victor Calvert was a caller during the past week.

P. T. O'CONNOR.

SAN FRANCISCO.

Frank Bacon Welcomed—The Valencia Will Be a Vaudeville House.

Polly of the Circus ended a two weeks' engagement at the Van Ness 8, having been much appreciated, but hardly so well attended as The Merry Widow. Paid in Full opened 9; was well heralded and drew nicely on the last visit, and I believe the play found favor as before.

The Alcazar produced Charley's Aunt 2, as scheduled, with Bacon in the front. The comedy had many admirers as of yore, and Mr. Bacon received a hearty welcome upon his entrance, always having been an Alcazar favorite. The cast consisted of E. L. Bennison, Burt Wesner, Howard Hickman, George Baldwin, Frank Bacon, Adele Belgarde as the Aunt, Louise Brownell, and Bessie Barriscale. Augustus Phillips, the new leading man, opened in The Squaw Man 9, this being his first appearance.

The Valencia did an excellent business in All the Comforts of Home, the same having been portrayed by the following people: Paul McAllister, Mirabel Seymore, Robert Homans, Lillian Andrews, Grace Travers, E. M. Climber, Kara Kenwyn, Edith Lyle, Charles Dow Clarke, Robert McKim, Peggy Monroe, and George Osborne. This was the last piece to be performed at this house in its policy as a stock house. The theatre closed 8, to be remodeled into a vaudeville house, as one of the Morris Circuit. It will again open on Oct. 4 in its new capacity, with Hoff Seely still presiding as its manager.

Taps, at the American, gave welcome sounds to many patrons during week ending 8. Sunday matinee, 8, Three Weeks was again offered. It drew well.

Floredora was sung at the Princess 2-8, to satisfactory business. The staging was excellent, numbers well rendered and the cast good, in which the following were included as principals: Arthur Cunningham, Percy Bronson, May Youngman, Budd Ross, Octavia Broske, the Misses Stech and Golden; the Floredora girls are the Misses Metzler, Morris, Phillips, Starr, and Hankell. Mr. Emery was not cast this week, as he went to Los Angeles to stage one of his own plays.

The Orpheum had a very long bill week 2-8, drawing full houses during every performance. Matinees were given every day of the week and performances every night, including Sunday.

Fischer's had The Belle of Boston for week 2-9.

The Garrick, old Orpheum, will soon house John Cort's attractions, and they will continue at this theatre until the Colonial is completed, which has been leased by Cort for a long term of years.

The National runs on as before under the new owners, Considine and Sullivan, associated with Zeke Abrams. Mr. Grauman sold his interest and started to run for Mayor of this city, but withdrew in favor of Mr. Crocker, the Republican candidate. Grauman has a Market Street theatre in view.

On July 30, Mrs. Blanchard sang four songs taken from the writings of Shakespeare; they were: "Should He Upbraid," "O, Willow, Willow," "Where the Bee Sucks," and "Hark, Hark the Lark." The recital took place at the Greek Theatre, Berkeley.

It is rumored that the Shuberts are negotiating for a theatre to be built for them on Powell and Posts Streets. They want a theatre to cost $150,000, but the owner of the lot desires to build a house costing but $100,000. Charles Gaul is the representative for the Shuberts in San Francisco.

Jack Gotlob and Mel. Marx, proprietors of the Van Ness, are very busy these days forcing along the erection of their new downtown theatre. It is hoped that the new house will open in November of this year.

Edwin T. Emery's success, Cleopatra of the Nile, will open at the Portola Theatre soon.

A. T. BARNETT.

LOUISVILLE.

Some Changes Announced for the Coming Season—The New Gayety

Announcement is made that Minna Davis, the dainty little Louisville girl, will again be with Richard Carle during the coming season. She is a niece of the late Walter S. Matthews, actor and playwright.

The customary midsummer renovation is going on at Macauley's. This cosey theatre is one of the pioneer modern playhouses of the country, and the popularity of "genial" John T. Macauley and an extraordinarily fine booking makes the coming season at that house an assured success.

The 1909-10 season at the Buckingham opens with the Williams Burlesquers. Messrs. John and James Whallen, owners, will be in managerial charge. Horace McCrocklin will continue as business manager.

It has been definitely decided that the melodrama style of amusement will be the offering at Hopkins under the management of Edwin Dustin.

All legal difficulties having been removed, the New Gayety is rapidly approaching completion. The opening will occur early in September, with Colonel Al Boarlier as resident manager. It is doubtful if a more popular appointment could have been made to that position. The veteran has had years of experience, is widely known in the profession, is popular with the newspaper people and personally knows almost every man, woman and child in Kentucky.

CHARLES D. CLARKE.

SPRINGFIELD, MASS.

Doings in the Poli Houses—The Regeneration and Fortune Hunters.

Poli's holds undisputed sway in the dramatic field in Springfield just now, and the stock co. is pleasing large audiences. Arnold Daly's much made over play, The Regeneration, was the bill 9-14, and was well presented. Harry Ingram played Owen Conway effectively and Gilberta Faust did as well as Marie Deering. Eugenie Hayden, John G. Fee, an old Poli favorite, who has just joined the co., and the others were well cast. Before and After follows.

Margaret Kolber is the new ingenue at Poli's, succeeding May Abbey, and Roland Osborne comes as stage director to replace Walter Horton, who goes to begin rehearsals in The Fortune Hunter.

A change that his host of friends here in his three years' stay regret is Manager Gordon Wrighter's departure to manage Mr. Poli's new theatre in Wilkes-Barre, Pa. His successor in the management of the local house is Stephen J. Breen, who comes from Poli's theatre in Bridgeport. Mr. Breen, like Mr. Wrighter, is a graduate from the newspaper world, and has all the elements of popularity.

EDWIN DWIGHT.

THE THEATRES IN BOSTON

Plays in Stock—Quincy Adams Sawyer—The Final Settlement - Trouble Over Three Twins—John Craig's Plans—Benton's Gossip About Plays and Players.

Boston, Aug. 16.—Lindsay Morrison makes an interesting revival with his stock company at the Orpheum and gives Bostonians another chance to see Quincy Adams Sawyer, the rural comedy which was originally a Boston discovery. This time there is an added interest in the presentation—its first by a stock company, by the way—for Howell Hansel is back after a well earned rest of a week and plays the title-role with all his effectiveness.

The First Settlement is the second play of the season at the Grand Opera House, where the new year has opened with all the prosperity of the past. It has been some time since Minnie Radcliffe has been seen here, and she was one of the best liked members of the entire company.

Daniel Boone gives the members of the stock company at the Bowdoin Square their first chance for some time in frontier thrills, and the title-role is well played by Frederick Van Rensselaer, who has established himself as a player of versatility. Sadie Hilton is the heroine and does admirably.

John Craig was back in town last week and gave out some of the details of his stock company plans at the Castle Square. The opening will be on Aug. 30, and the chances are that the first piece will be a comedy which had a long run in New York two years ago. Mary Young will be the leading woman, and others with them will be Donald Meek, Theodore Frieburg, George Hassell, Kate Ryan, and Mabel Cleord.

Arrangements have just been completed for the opening of the Park, which will take place on Labor Day, with Emmett Corrigan as the star. Keegan's Pal will be the bill, and a new engagement from the Chicago cast will be Elene Foster.

On the same date the Globe will turn back from its policy of pictures and vaudeville to combination, and the first attraction will be Ward and Vokes in The Promoters.

Lyman H. Howe has engaged the Tremont Temple for a period of five weeks, and with a tremendous audience to-day he opened with the same programme which he so recently gave at the New York Hippodrome. Mr. Howe's engagements at the Temple have always been notable, but he has never had anything so ambitious as this.

Edna Bruns, who has been leading woman at the Orpheum all the Summer, is going back to Francis Wilson, her uncle, when he presents his own play, The Bachelor's Baby. It is of interest to Bostonians that Lillian Lawrence is to be the leading woman of the company.

Walter E. Perkins, who has been playing Who Goes There? at Portland, Me., supported by one of the stock companies, has had a flattering offer to give Charley's Aunt similarly here in Boston during September. He may be seen in a revival of Mr. Hopkinson a month later.

The first theatrical litigation of the year came up in court last week before Judge Dana in the equity motion session of the Superior Court, when an effort was made to straighten out the tangle in regard to The Three Twins, which was booked for the Majestic, canceled and booked for a longer time at the Boston. The Wilbur-Shubert company sought an injunction, and the judge to-day granted one. There was quite an array of legal talent to fight the case, and J. J. Shubert was the chief witness to give testimony. The decision means that The Three Twins must play the Majestic, as originally booked.

The Italian company, under the direction of Guigini Peruseppe gave its first performance here at the Columbia last week, the play being Il Bravo di Venazio, a comedy.

Charles J. Rich, of the Hollis, Colonial and Park, is now returning from an all-Summer trip to the Pacific Coast. He included the Yellowstone, Seattle and the Exposition, San Francisco and Denver in his trip and sailed the course of the Great Lakes.

Edwin Mordant and his wife, Grace Atwell, returned to New York yesterday after a pleasant vacation in Boston and other near resorts. They were entertained by many friends, both here and in Maine, and now they return on account of the opening of the rehearsals of The Great Divide, in which Mr. Mordant is to play the leading part.

Frank Martineau was the first of the big advance men to strike town for the opening of the dramatic season. His advent was in the interest of The Round Up, to open the Colonial.

Isabel Florence, the dancer and teacher of dancing, has been at the White Mountains.

Robert Stodart has just received from London messages about the enthusiasm with which his one-act play, The Fight in the Lighthouse, was received there.

Mr. and Mrs. B. C. Cheney (Julia Arthur) have left their Summer home at the entrance to Boston Harbor and are cruising along the Maine coast islands in their yacht *Julie*.

Mort Singer's new theatre for Boston has been built on paper again this week. The location this time is on Tremont Street.

The labor troubles at the Back Bay Opera House were settled in a way last week, so that a part of the work of plastering was resumed. At the hearing before the Street Commissioner in regard to the building of Grand Opera Place there, Eben D. Jordan appeared and urged elaborate street improvements for the city.

Mrs. Anna Norton Baldwin, of this city, the sister of Madame Nordica, is at her old home at Farmington, Me., and the townspeople are planning a great reception for the singer if she comes there on her return trip to America as a bride.

John Craig and Mary Young were at Wareham several days last week as the guests of Mr. and Mrs. George Herrie Billings.

Mr. and Mrs. Chevalier A. Chandler have returned to this city after a visit to Robert Edeson and his wife at their home at Sag Harbor, L. I.

Adele Ritchie has been visiting her friend, Mrs. Thomas W. Pierce, at her Summer home in Beverly. She had been in New York, and she soon returns to resume stage work after a rest of a year.

Tom Lothier, of the Colonial, is back in town again after a vacation spent in the White Mountains with a trip to New York and Asbury Park.

Howell Hansel took advantage of his week out of the bill at the Orpheum to make a trip to New York for arrangements in regard to the coming season.

Frederick S. Converse, the grand opera composer, is not to spend another year abroad, as he had planned, but, with his family, will soon be back at their suburban home.

Lily Carthew has gone on to New York for the season. The last days of her vacation were spent in a trip to Winnebunkport, Maine.

Among those who were on board the Leyland liner *Devonian* when it reached here last week were Flo Irwin, Richard Temple, Charlotte Lesley, Kathryn Mills and others well known on the stage. J. C. Abbott, the lecturer, also was there.

JAY BENTON.

Beauty in the Surf

No amount of wetting in "Old Ocean" will eradicate the beautiful bloom of health produced by X. Bazin's Vinaigre de Rouge. Its lasting, non-erasive properties are acquired only after years of experiment. It is a comfort to enter the surf with perfect confidence your beauty and color will be there when the bath is over. Directions on each bottle. Sold at all first-class toilet counters, or by mail, price 25 cents.

HALL & RUCKEL, New York City
Makers of SOZODONT

COLUMBUS.

First Formal Production of St. Elmo—A "Puff" for Edward Allen.

Principal interest 9-14 centered in Vaughn Glaser's first production of St. Elmo, dramatized from the novel of Agusta Evans Wilson by Willard Holcomb and Mr. Glaser. Aside from a trial performance in Atlanta in order that the author might see it before her recent death, and an English copyright performance by this co. in Canada a month or so ago, this presentation was the first on any stage. To say that the play pleased is putting it mildly. While there is much blood spilled, duels, murders, etc., enough to satisfy the bloodthirsty, yet there is sufficient heart interest and enough of genuine cleverness to attract and hold the most blase theatregoer. It may safely be predicted that the play will be one of the season's successes. Mr. Glaser was truly superb as St. Elmo, in his characterization and his acting. Mr. Glaser has never before given Columbus people such an opportunity for knowing how very clever he really is, not alone in sheer ability to act, but in stage management, and in the conduct of the business end of his enterprises. Miss Courtney as Edna Earl made a great impression as the barefooted heroine, her work reaching out over the footlights to splendid effect. Harrison Stedman was most satisfactory as Rev. John Murray, while as Murray Hammond, his son, Fred Kirby was good. Theodore Johnston was especially pleasing as the blacksmith, while Charles Carver as Cordon Liegh was but fair. In the part of the old colored servant, Shadrack, James A. Hester was all that could be desired. Kate Blanke, always good, was St. Elmo's mother. In several smaller parts, Dorothy Bernard, Partic Garyn, Edmund Roberts, and Constance Kenyon were satisfactory. Willard Holcomb, co-author, was called before the curtain, and responded in a happy manner to a request for a speech.

The Sunny Side of Broadway, with Max Bloom, was the attraction at the High Street for the first half of week of 8. Clean costumes, fresh scenery, pretty girls and general all around spice among the members of the co. more than ordinarily talented, drew big houses. Edward Allen, with his song, "Good Old College Days," scored a big hit, and was called back time and again.

The King of Bigamists finishes the week of 8 with six performances at the High Street. The Wizard of Wiseland is the underline.

JOSEPH B. HAGUE.

MINNEAPOLIS.

Two More Theatres Open to Good Business—Coming Attractions.

Affairs theatrical are beginning to brighten up in this city, two more houses having opened their doors this week. At the Metropolitan Dick Ferris presented his old success, A Gilded Fool, and scored, as usual. Florence Stone played the leading role, and others in the co. were: Ainsworth Arnold, Lewis Cody, Ray C. Baker, Jack Belgrave, Earle Gardeiner, Neil McLeod, Olive Ruggles, Carrie Clark Ward, and Andell Higgins. At Piney Ridge follows, with A Gold Mine and Camille for the closing week. Chauncey Olcott will open 29.

At the Lyric the Joseph Sheehan co. drew good houses in Il Trovatore and The Bohemian Girl, and proved an exceedingly good operatic organization. Louis La Valle, formerly of the Lyceum Stock co., is a member. Others are: Jane Abercrombie, J. F. Boyle, Gladys Caldwell, and Alma Stetsler. Next week, Carmen and Martha. The Shuberts will open the Lyric season with The Blue Mouse 22, after which will come Corinne, The Beauty Spot, and Eddie Foy in Mr. Hamlet of Broadway.

Frances Pierlot has closed with the Ferris co. to join A Stubborn Cinderella, and Pete Raymond has gone with The Golden Girl.

CARLTON W. MILES.

LOS ANGELES.

Grand Opera, The Warrens of Virginia and The Greater Claim Seen Here.

The International Grand Opera co. opened its two weeks' engagement at the Mason 2 and presented Aida. Madame Bertoni was cast as Aida, displaying a highly trained soprano voice, with dramatic ability; Miss Strauss, a beautiful American girl with youthful grace and charm, surprised all with her rich mezzo soprano voice, her singing of the role of Amneris was a delightful treat. M. Samoiloff has a wonderful tenor voice of high range and great purity, and his song, "Celeste Aida," was accorded "bravos" from all parts of the house. The role of Amonasro could not have been better sung than by M. Archangeli, whose resonant baritone reverberated the house over. G. Merola led his well selected orchestra and supported with skill the adequate chorus; his direction showed much ability. Lucia, Carmen, Faust, Il Trovatore, Cavalleria will be sung, and mention of the other principals will be mentioned in the next letter.

The Warrens of Virginia, as produced at the Belasco 2-8, was a big scenic production with a thankless role for Richard Bennett; however, his ability made as much as possible out of the part; as Agatha, Miss Holmes was sweet and womanly, showing great strength in her climax. Mr. Gilfoyle, as The spy, did a capital bit of acting, and David Hartford gave a spirited bit of characterization as General Warren. Adele Farrington in the low comedy part of the negro Sappho, was extremely comical, and the character bit of Beatrice Negrese and Master Peter Clancy, as Betty and Bob, respectively, made quite a hit. The balance of the co. gave generally good support. Business for the week was excellent. The play will undoubtedly run week 9-15.

Linton Tedford's new play, The Greater Claim, was given its initial production at the Burbank 1 and for the balance of the week to big business. The play has the earmarks of a success; it is forceful, somewhat novel and emotional in its theme, that of a man remorseful and self-sacrificing in his love for a woman to whom he brought misery and shame at a time long past and nearly forgotten. The leading characters of the play are Rev. Cuyler Armstrong, a rector of St. Luke's Church in a Western city; Colonel Jasper J. Stone, a church member and political boss; Dorothy Fitzgerald, a music hall actress. In short, the story runs that Armstrong preaches a strong sermon denouncing a certain man for private immorality as contrasted with public piety. The focus of Armstrong's arraignment is the Fitzgerald woman doing a Salome dance in rather bold fashion at one of the theatres. Stone takes the sting as meaning no other than himself, and in his resentment, decides to get even, which he does by tracing the past history of Armstrong, and then lays his plans for an expose by giving a masked private dinner in one of the cafes. His guests are questionable characters in bold costumes. Armstrong in disguise mingles with the co., and he soon finds in the unmasking that his past is being unfurled at the same time. During this unveiling it is shown that the Salome dancer is no other than the woman he once betrayed. In the end Armstrong takes the girl for his wife, resigns from the pastorate and goes into an independent church under support of some of his loyal and wealthy members. William Desmond very forcefully handles the part of Armstrong to the convincing portrayal of Stone by Hobart Bosworth. Miss Hall scored in the role of Dorothy Fitzgerald, and Evelyn Foshis does her dancing act in the second act. Margo Duffet and Harry Mestayer are happily cast and lend to the success which seems evident. The Honor of the Family 9-14.

It is out and settled at last that the ever popular Len Behymer will be the local representative for the Shuberts and will have charge of the Auditorium, which the Shuberts have leased for a term of ten years. The house will open about Sept. 1, when The Witching Hour will be the attraction.

Hammerstein's Grand Opera co. is practically assured and will probably appear the first of May, next year. Many fine bookings in addition to the Shubert attractions have been made, assuring open doors for the house this Winter.

The Majestic is closed for a week or so and will open early next month with Kolb and Dill playing several new plays which Mr. Kolb secured on his trip to New York; this gives the Los Angeles audiences the first chance to see the new comedies.

The Octoroon was the bill at the Grand 1-7 and attracted the lovers of the real melodrama. It has been a long time since this old Boucicault vividness has been seen here, and the playing co. gave a very satisfactory production.

The Climax concluded its engagement in New York city 7 and jumped across the Continent, opening at the Mason 16 for a two weeks' run.

Sullivan and Considine are negotiating for the People's Theatre, which they intend to open Sept. 1 with a suitable co. in musical comedy.

Oliver Morosco and Joseph Montrose have gone back to the mountains near Tehachapi for a two weeks' vacation and incidentally a deer hunt.

Mace Greenleaf, formerly leading man at the Burbank, has once more signed with the co., starting 15. A. Byron Beasley will return from his vacation at this time and succeed William Desmond, who retires from the co. with which he has been associated ever since its organization.

Howard Scott, of the Belasco Stock co., is off for a visit to the principal cities in the East. He is entitled to two months, which he intends to thoroughly enjoy.

David M. Hartford, of the Belasco co., has been offered the role of General "Buck" Warren in The Warrens of Virginia in one of the road cos. which Frederic Belasco intends starting.

DON W. CARLTON.

KANSAS CITY.

Notes of the Season's Opening Plays—Blanch Bates Popular Here.

The Gillis Theatre was the first to open its doors for the new season, the initial offering being the stirring melodrama, Shadowed by Three, which began a week's engagement 7 before a capacity house. The play, although seen here before, was enthusiastically received. The applause after each act brought the players before the curtain several times. Bertha Julian headed a capable co. in the presentation, while specialty turns between the acts added much to the enjoyment of the play. The staging was excellent. The Gillis Theatre continues under the management of E. S. Brigham, who has made a success of the house for several years. Entirely new interior decorations add much to the beauty of the theatre, which, although the oldest house in Kansas City, is always well kept up. The Cowboy and the Thief 15-21.

Another opening is scheduled 16-21, the Willis Wood having announced Blanche Bates, who will present The Fighting Hope, the new William J. Hurlbut play. Miss Bates is always very popular here, and although the opening will doubtless be made during very hot weather big business is expected. Woodward and Burgess retain their lease on the Willis Wood Theatre, D. D. Woodward being manager and F. L. Woodward business-manager.

The Century began the new season 14 with Harry Montague's Fashion Plates as the opener, which will continue the following week. This house has been nicely cleaned up during the Summer and presents a most attractive appearance both inside and out.

D. KEEDY CAMPBELL.

ST. PAUL.

James Neill and Miss Chapman Doing Good Work Here—Leah Kleschna Pleased.

At the Metropolitan 1-7, the Neill Stock co. offered the delightful comedy The Prince Chap. They played to an excellent business during the entire week, and as a curtain raiser a playlet in one act called Nerve, written by Victor Smalley, a local writer, was presented along with the regular bill. Every member of the co. showed to advantage, but perhaps Miss Chapman received the most favors for the manner in which she rendered her character. For the week 8-14 they presented Mrs. Fiske's great success, Leah Kleschna. They have offered no bill during the season that enabled them to show the real merit of the co. as did this bill. No doubt extra care and pains were taken to make the production what it was, polished and successful. James Neill and Miss Chapman again came to the fore with their excellent work. The nature of the bill naturally drew immense houses. They will present Thelma 15-21. The regular season of the Metropolitan will open 29 with The Three Twins, to be followed by Chauncey Olcott, with his usual engagements during the State Fair week.

Manager Scott returned from the East and has announced the majority of his bookings for the coming season. The list contains some of the most noted people upon the stage at the present time and a prosperous season is looked for.

HARRY O. WILLIAMS.

CLEVELAND.

Notes of the Various Opening Attractions—Changes at the Star.

The season of 1909-10 will soon be in full blast. The Cleveland Theatre opened 9-7 and the Lyceum 16-21 with Under Southern Skies.

McIntyre and Heath open the Euclid Avenue Opera House 23, appearing in a new musical comedy.

The Wizard of the Nile will be the bill at the Euclid Avenue Garden Theatre 16-21.

A Friend of the Family will be presented for the first time in this city by the stock company appearing at the Colonial Theatre 16-21.

Money and the Woman will be the attraction at the Cleveland Theatre 16-21.

Lyman H. Howe closes his engagement at Keith's Hippodrome 16-21.

Drew and Campbell are making several changes in the Star Theatre, which will make that house look more attractive.

WILLIAM CRASTON.

PHILADELPHIA PROSPECTS.

A Forecast of the Season—Dates of Many Openings—The Orpheum Players and Other Current Attractions—Notes and Gossip.

PHILADELPHIA, Aug. 16.—Within the next three weeks the theatrical season of 1909-10 will have been fairly launched in this city. Practically all of the minor houses and many of the leading theatres will have had their opening nights by that time.

The National has already opened. Saturday night the Bijou and Casino began their season. Next Saturday evening the Gayety and Trocadero will join the list, to be followed the next week, or on Aug. 30, by the Girard and (probably) the Lyric, the latter (again probably) presenting The Beauty Spot, while In Dreamland will be the opening attraction at the Girard.

On the same date Eddie Leonard's Minstrels will begin the regular season at the Grand Opera House. Sept. 6 will witness the opening of the Broad, with The Climax; the Adelphi, with The Struggle, and the Walnut, with The Girl from Rector's. Thus all of the principal theatres will have had their openings except the Forrest, Garrick, Penn and Chestnut Street Opera House. The last named will not begin its season until Oct. 4, when The Man Who Stood Still, with Louis Mann in the leading role, will be produced. The opening of the Forrest will also be rather late, Sept. 27, when Grace Van Studdiford will be seen in The Golden Butterfly. The dramatic season at the Garrick will begin Sept. 20, with Robert Hilliard in a Fool There Was. Sept. 11 will witness the opening of the new Penn Theatre, with Blanche Walsh in The Test.

It is apparent from the opening attractions that the class of plays which Philadelphia theatregoers will be invited to patronize this season will be of the very best. It is absolutely essential that this should be the case. Competition will be keen—the keenest ever known in Philadelphia. There will be more than thirty places of amusement of the first, second and third classes in operation, to say nothing of about one hundred and seventy-five minor moving picture houses—all in the business with the same object in view—the collection of some share of the public's surplus funds.

It may sound a little pessimistic at this time to say that there are going to be some disappointments when the year's box office receipts are totaled and a fewer number of houses in operation before the end of the season than at the beginning. Philadelphia has a very small "floating population" upon which theatrical managers can depend for largely augmented receipts. True, we have a large suburban class to draw from, but it is, after all, the "t. p." which helps so materially in swelling the receipts of such cities as New York, Boston, Chicago and Baltimore or Washington.

W. Dayton Wegefarth, one of the most popular theatrical men in Philadelphia, will this season direct the affairs of the Grand Opera House.

The Orpheum Players to-day enter upon their 101st consecutive week at the Chestnut Street Theatre, and not a single week of the total has witnessed a failure, either artistically or financially. Manager Grant Laferty may well feel proud of the success he has achieved. The company's "new season" will begin on Sept. 12, and even greater things than have been accomplished are promised. The strongest possible class of dramas has been secured. Few changes will be made in the personnel of the players. William Ingersoll will be back in the cast, as will Marion Barney, Kathleen MacDonnell and all the other favorites. Percy Winter will continue as stage manager.

The Workingman's Wife scored quite a hit at the National last week, and full houses ruled, the name of the drama itself proving an attractive card to the theatre's clientele. The plot is ingenious and worked out cleverly. The scene depicting a tin plate mill in operation was particularly effective. The cast was capable. Clara Joel as Mary Bradley proved herself to be an emotional actress of ability. H. De Lesaux's Douglass Westcott was capably drawn. John Arthur was effective as John Bradley, and Hazel Carlton as Martha Moore, May Gerald as Esther Wilton, John J. Power as Tony and Cal Dix as Bob Sullivan contributed a share to the success of the production. This week, Vivian Prescott in Sal, the Circus Gal.

Helen Reimer has signed for the coming season with the Orpheum Players. She has been a member of the company since its organization.

Clarence Harvey and his wife, Violet Colby, sail for Europe this week. They were principals in The Girl from Yama, which had quite a run at the Walnut last Spring.

It has been a good many years since Bulwer-Lytton's famous old comedy, The Lady of Lyons, has been produced in this city, so that the announcement that it would be given last week by the Orpheum Players at the Chestnut Street Theatre drew to that house many theatregoers of the long ago, for The Lady of Lyons was in its day most popular, second only to East Lynne. As presented last week there was little left to be desired—a strong, well-balanced cast, appropriate costumes and adequate scenery—all combined in a production that was well worth witnessing. Leah Winslow made a delightful Pauline Deschappelles, being particularly effective in the love scenes with which the play abounds. Charles Balsar as Claude Melnotte interpreted the part with intelligence and discretion, using his voice to advantage. Robert Cummings as the conspirator, Beauseut, played with his customary ease and flexibility, and Carson Davenport as Colonel Damas added new laurels to those already won. Helen Desmond made a convincing mother for the ambitious Pauline, and Claude's mother was well portrayed by Ada Boshell. The rest of the cast was in capable hands. This week, An American Cousin.

Gertrude Rennyson, daughter of the late Captain William Rennyson, of the Norristown (Pa.) *Times*, of the Royal Opera of Berlin, Vienna, and Prague, sang on Aug. 5 Elsa in Lohengrin at the Bayreuth Festival with so much success that she was personally complimented by Sigfried Wagner. Miss Rennyson, who was formerly a prima donna of the Savage English Grand Opera company, has been engaged to sing in grand opera this season, opening at Covent Garden, London.

Edna Errick, one of Philadelphia's most promising young sopranos, a member of the Philadelphia Operatic Society last season, and a pupil of E. Cholmeley Jones, will start a professional career as a member of The Golden Butterfly company.

Francis Wilson in The Bachelor's Baby will follow The Climax at the Broad.

After Louis Mann's engagement at the Chestnut Street Opera House will come G. P. Huntley in Kitty Grey.

Jack Plaice, formerly connected with the Lyric and Adelphi theatres in this city, will this season go to Seattle to take charge of Shubert's two theatres in that place.

Blaney's Arch Street Theatre will open this season on Aug. 20, under the direction of Mr. Thomaschevsky, with Hebrew stock. The first production will be Her First Love. Max Rosenthal and his wife, from the People's Theatre, New York, will play the leading parts. Sam Kaslin, J. Frank, and Mrs. J. Silbert will be members of the company.

JAMES D. SLADE.

ST. LOUIS.

Marguerite Clark in a New Play—The Waning Summer Season.

ST. LOUIS, Aug. 16.—At Suburban last week Edward E. Kidder's new comedy, The Golden Garter, was presented with Marguerite Clark in the chief role for the first time on any stage. A large and appreciative audience approved Miss Clark's second venture in the legitimate, but her otherwise very good portrayal of Zaidee, the beautiful, childlike flower-to-be of the Turkish harem, was much marred by features in place only in musical knockabout. The play has clever dialogue and bright comedy spots, and is clean throughout. An Englishman steals Zaidee from her father's home in Constantinople and takes her to his own, where her impertious will, all-powerful in her father's home, makes things hum. The remaining cast with the exception of Alice Gale, who was excellent as an Englishwoman, and King Baggott, who made a good Turkish officer, was hardly adequate in rather trying roles. As a first production, however, the play is far from being little worth while, and hopes are entained for it, and the present star, which if realized, may land a successful vehicle and a permanent star next season.

Grace Van Studdiford opened a two weeks' engagement at the Delmar Musical Theatre last week in a magnificent production of Robin Hood. St. Louis is Miss Van Studdiford's native heath, and the largest opening audience of the season responded heartily to her charming rendering of the old songs. Carl Hardn scored a genuine hit as Robin Hood. The Alan-a-Dale of Bernice Mershon pleased vastly. Alfred Cahill won honors as the Sheriff of Nottingham. Ann Gasker as Anabell, William H. Sloan as Friar Tuck, William G. Stewart as Little John, and Edward V. Metcalfe as Will Scarlet were prominent for good work. Stage effects and costuming show care and skill.

Havlin's Theatre opened last week with The Cowboy and the Thief, a thrilling melodrama, which drew crowded houses. The play is built along the most approved melodramatic lines. Anachronism is apparent in costuming and personal touches, but the action is none the less swift and sweeping. J. Wendell Davis, author and star of the play, made a strong Cowboy. James L. Lewis is good as overseer of the ranch. The company is capable.

Billy Allen and His Dancing Dollies last week presented My Uncle from New York at Lemp's Park. New songs and dances form a feature. Patronage continues good at this South Side resort.

Eclipse Park last week offered the Stanley Stock company in a revival of Uncle Tom's Cabin. The houses were good.

The bills this week: Delmar Musical, Grace Van Studdiford in The Bohemian Girl; Suburban Garden, Countess Venturini in Frou Frou; Havlin's, Dare Devil Dan; Lemp's Park, Billy Allen's Musical company; Eclipse Park, Stanley Stock company.

West End Heights will hereafter present vaudeville and high class motion pictures under the management of H. A. Burch.

The Imperial Theatre, open with The Eye Witness 22, under management of D. E. Russell, will produce combinations for ten weeks and thereafter put on stock, featuring stars.

The Standard opened 14 with Miner's Americans. Many changes in seating and decorative effects have been made in this house.

The American opened 15 with Follies of the Day, inclusive of travesties and many song hits.

The Princess, a producing house for musical comedies, to be erected at Grand and Olive by Daniel S. and A. J. Fishell and F. J. Carpenter, is a certainty. The house will have a capacity of 1800, will be built at a cost of $250,000, and will possess the following new features of a theatre: Ladies' rest rooms, free stamps and stationery, elevator to the gallery, a stage raised and lowered at will, and every seat reserved, including the gallery.

A carnival given for the benefit of the Pure Milk and Free Ice Fund will be assisted in by every actor and actress in St. Louis 20. Stars will sell refreshments and baseball teams composed of actresses will give an exhibition game.

FREDERICK L. DOYLE.

PITTSBURGH.

The Climax Arrives—The Opening Theatres—News.

PITTSBURGH, Aug. 16.—The Nixon commenced its regular season to-night with one of Joseph M. Weber's companies presenting The Climax, written by Edward Locke, a former Pittsburgher. A powerful story is told in the three acts of this play by the four players who form the cast, and held the close attention and won the approbation of the audience. Frederic Forrester, Harry Burkhardt, Walter Dale, and Mary Quive all played their roles in a competent and praiseworthy manner, and the stage setting was well adapted to the play. Thomas F. Kirk, Jr., resident manager, and George R. Allison, treasurer, were both in evidence to-night and proved that they are still the same affable and popular officials of the foremost playhouse in this city. The Queen of the Moulin Rouge and Via Wireless are underlined.

The Jolly Girls entertained the usual crowd at Harry Williams' Academy to-day with two burlettas, Our New President and A Young Turk, and an olio of which La Belle Margarhita was the feature.

A strong line of attractions are booked at the Alvin, under the management of Harry Davis, which will open its season Aug. 30. The list includes Mrs. Fiske, E. H. Sothern, Julia Marlowe, Forbes Robertson and Gertrude Elliott, Madame Nasimova, Bertha Galland, John Mason, Nance O'Neil, Sam Bernard, Lulu Glaser, Viola Allen, William Hodge, Eleanor Robson, Jefferson De Angelis, Wilton Lackaye, Walker Whiteside, Maxine Elliott, Lew Fields, William Farnum, William Faversham, Blanche Ring, Mary Mannering, Eddie Foy, and Dustin Farnum.

On next Saturday night the Gayety will begin its season with the Bowery Burlesquers. The house has been thoroughly renovated, and the new resident manager will be Henry Kurtman, and William Smyth the new treasurer.

Blaney's Empire will start its season on Aug. 30, and will be devoted to popular priced plays, and is now being renovated and redecorated.

Last week there was some talk that a theatre would be erected at Smithfield and Diamond Streets to excel any of our present playhouses, and that it would be built by local capitalists.

ALBERT S. L. HEWES.

CINCINNATI.

Summer Opera Ends Abruptly—The Coming Season.

CINCINNATI, Aug. 16.—The opera season at Chester Park, which had been announced to close last night, was ended abruptly Friday, when a number of singers made demands for their salaries, and followed this up by filing attachments on Saturday. The season had been unprofitable, business having been poor except during the run of The Merry Widow Remarried.

The Ed Hutchinson Company continues at the Lagoon, having for this week's bill Blaney's Boy Wanted, which pleased the usual good attendance yesterday.

The Summer season is closing earlier than usual and most of the regular theatres will be open early. Heucks returns to the melodramatic field after six months of moving pictures, having The Eye Witness as the opening attraction. A new scale of prices prevails, thirty cents being the highest charge for any seat. The opening yesterday was to satisfactory business. The Casey Corner Girls opened the burlesque season at People's and gave a satisfactory performance, although the much advertised act of The Girl in Blue was emphatically vetoed in advance by Mayor Galvin. The Walnut will open next week, at least a fortnight earlier than ever before, with The Follies of the Day. Joe Weber's company in The Climax will be the first of the season at the Grand, beginning Aug. 30, and it is expected that the Columbia will be out of the hands of the contractors in time to permit of its reopening the second week in September.

Paine's spectacle A Battle in the Clouds commences a ten days' engagement at the ball park to-night.

Lyman H. Howe's pictures continue at the Lyric to crowded houses. Kopp's Band and Hiawatha are drawing well at the Zoo.

H. A. SUTTON.

WASHINGTON.

A Poor Relation by the Columbia Players—Summer Melodrama.

WASHINGTON, Aug. 16.—The Columbia Players this week offer Edward E. Kidder's quaint play, A Poor Relation, with Frederick A. Thomson in Sol Smith Russell's former role. All the Columbia favorites, Robert Cain, James A. Bliss, Everett Butterfield, Ruth D. Blake, Violet Kimball, who is playing a special engagement; Edith Luckett, Louise Reed, and little Tommy Williams, and Helen Brown are in the cast. The Circus Girl is announced to follow A Poor Relation.

The Queen of the Secret Seven is the bill at the Academy, a thrilling A. H. Woods' melodramatic effort. The company and production are adequate, the cast including Ralph Herbert.

The Gayety offers The Vanity Fair company, and the New Lyceum The Brigadiers, both pleasing burlesque attractions.

BALTIMORE.

A Woods Melodrama—Burlesque and Moving Pictures.

BALTIMORE, Aug. 16.—Lyman H. Howe's moving pictures drew large crowds to Ford's last week, where they are exhibited for another week.

Robie's Knickerbockers are at the Gayety.

The New Monumental opened to-day, the Rollickers being the first attraction.

A. H. Woods presents a melodrama at the Holliday Street entitled Queen of the Secret Seven. It will be followed by The Workingman's Wife.

Blaney's Family Theatre has been placed in the hands of decorators and painters, and will be practically new when it is reopened at the end of this month.

HAROLD RUTLEDGE.

SEATTLE.

Business Continues to Improve—General News and Exposition Notes.

At the Moore the attraction was The Girl from Rector's 1-7, matinees 5 and 7, which pleased audiences, averaging good business. In the cast were Carrie Webber, Laura Lyman, Isabelle O'Madigan, Dwight Allen, John J. Clark, William Sellery and others, who contributed to the amusement and merriment. Same attraction 8-14.

The Witching Hour 5-21, by Augustus Thomas, opened at the Alhambra with a large and cultured audience in attendance. In the development of the plot the occult sciences played a considerable part and added to the general interest. Mr. Mason in the leading role met with a cordial reception. The co. is an excellent one. In the cast were Helen Robertson, Charlotte Ives, Belle Howell Bohn, Rose Whytal, Preston Crewe, Albert Andruss and others, who contributed to the success of the performances.

The Idol's Eye 1-7 was presented by Ferris Hartman and co. at the Grand before large audiences, which thoroughly enjoyed the performances. The production was well staged and costumed, the second act containing a faithful reproduction of the interior of a Buddhist temple. Mr. Hartman scored in his usual manner. In the cast were Josie Hart, Elvia Band, Muggins Davies, Walter DeLeon, Oscar Walsh and other favorites. Same co. in The Yankee Consul 8-14.

At the Seattle the offering was Nettie, the Newsgirl, 1-7, with Clara Kimball in the title-role, who acquitted herself with credit. Janet Loudon, Cora Wells, Blanche Bryant, Willis A. Hall, I. N. Blue, Raymond S. Payne, Charles J. Winninger, Noel Travers, Fred E. Wright, and Frank E. Dae rendered excellent support. The attendance ranged from medium to large houses. Emma Bunting and co. in The Little Outcast 8-14.

It is announced that Ferris Hartman has secured a lease of the Grand Opera House at Los Angeles, whence he will make annual tours of the Coast with his co.

The week 1-7 at the Exposition was eventful, and the attendance was large. Among the notable visitors present were Governor Hughes, of New York, and Governor Johnson, of Minnesota, whose speeches were very optimistic as regards the future of the Northwest.

Among the attractions visited on the Pay-streak was Zara Meeker's Old Oregon Trail and Wild West Show, which gives one a fair idea of frontier life in early days. Dixieland and the Japanese Theatre were also visited, both of which seem to be drawing good business.

The general attendance at the large theatres is beginning to show some improvement.

BENJAMIN F. MESSERVEY.

SPOKANE.

The Isle of Spice a Success—Some Coming Attractions.

Charles H. Mushlman, youngest manager of a first class house in the country, has resigned as manager of the Spokane Theatre and will go to New York to join the John Cort forces there. He began his career as assistant treasurer of the Spokane eight years ago, under the management of Dan L. Weaver, and was quickly promoted to treasurer, which position he held until he succeeded Joseph Petrich as manager three years ago. He has made good all along the line. His successor here will be a man from the coast. Dark 2-7. A Night on Broadway 9, 10. Three Weeks 11-14. The season of 1909-10, opening in September with The Time, the Place and the Girl, will see this a popular price house.

Nellie V. Nichols, Frank D. Nelson, Harry Burgess and the Colonial Musical Comedy co. did not have any difficulty in convincing large audiences at the Auditorium Theatre 2-7 that The Isle of Spice will do as a midsummer attraction. Frank Woods and Harry Watson were entertaining as the lost sailors. Mr. Watson created some surprise among his fellow players and disappointment to a large audience by refusing to go on Friday evening, following trouble with the manager of the co. and, as there was no understudy, Manager Hayward dismissed the audience and refunded the money. The Telephone Girl is underlined.

C. F. Ralston, for years a comedian with the Jessie Shirley Stock co., has been elected treasurer of the Auditorium Theatre for the coming season, succeeding Bertha K. Shoiderer, resigned.

Members of El Katif Temple, Ancient Arabic Order, Nobles of the Mystic Shrine, were guests of the Ringling Brothers at the circus the evening of 9. The five brothers are members of the Mystic Shrine and they will entertain the members of the local temple. W. D. Rea, as marshal, had charge of the parades, led by the Shriners' Band.

W. S. M'CREA.

DETROIT.

The Season's Opening Bills—Efforts to Open the New Garrick on Time.

The opening gong of the theatrical season of 1909-10 was sounded this week with the opening of the Lafayette Theatre, which will hereafter be devoted to melodrama, when S. A. Judson's four-act drama, Sold Into Slavery was the bill.

At the Avenue Theatre 8-14 Manager Drew booked Williams' Imperials. The Williams shows are always prime favorites in Detroit, and good attendance, notwithstanding the warm weather, was the result. The co. carried a large chorus and the costumes were unusually striking. Harry L. Cooper is the comedian.

The Lyceum Theatre will open for the season on 22, when Vaughan Glaser will present a dramatization of St. Elmo.

The Detroit Opera House will throw open its doors on 22, when Manager Bertram C. Whitney has booked The Climax, which will undoubtedly be followed by Paid in Full.

Strenuous efforts are being made to open the new Garrick Theatre, as the remodeled and redeemed Whitney Theatre will be known under the reign of the Shuberts, by Sept. 1. Keen interest is shown by Detroit theatregoers in the opening.

Increased competition seems to have no material effect on the attendance of the Temple Theatre, which is probably due to Manager Moore's efforts to preserve the standard which has long characterized the high standing of the house.

The burlesque season of the Gayety Theatre will open the latter part of this month.

ELYP A. MARGNI.

AUGUSTUS PITOU HOME.

Plans to Take Chauncey Olcott to London—The Places He Visited.

Mr. and Mrs. Augustus Pitou returned to New York on the *Lusitania* last Friday after a vacation of almost three months in Europe. The most important feature of Mr. Pitou's visit was a plan to take Chauncey Olcott to London next Spring.

"I feel sure that Mr. Olcott would be well received in London," said Mr. Pitou, "especially in his present play, Ragged Robin. I discovered that Londoners are anxious for songs, even when only half well sung, and Mr. Olcott should be able to please them immensely. His voice is in excellent condition, and with his personality and magnetism there is no question but what he would prove very popular. I talked with managers of three theatres and all of them were well disposed toward the plan. If we decide to go, Mr. Olcott will open in London on Easter Monday with his American company and production.

"While in London I saw Marie Tempest in her new comedy, which is a delightful piece and should be popular here with intelligent theatregoers. I liked best of anything I saw in London the production of The Arcadians. To my mind it is the most charming musical play since the days of Gilbert and Sullivan. The comedy is fine and reaches every part of the house. And it is free from horseplay. The staging is beautiful, and the first act especially is exquisitely painted and built. The play is absolutely inoffensive. The music is almost perfect. The piece has been playing to crowded houses since it opened, and I think it will have the same success in this country. I also saw the new ballet at the Empire, and visited some of the music halls.

"Before going to London Mrs. Pitou and I spent some weeks on the Continent. We saw everything of interest in Paris and then went to Frankfort, where we spent the Fourth of July, attending the banquet at the Frankforter Hoff on that night. There were about fifty Americans present and about three hundred Germans. With friends from New York we went into the country in Germany and saw something of peasant life. During our ten days in Berlin we saw the Emperor several times; once under unusually good circumstances. We spent a few days at Amsterdam visiting museums and art galleries, and then went to Brussels and Antwerp, finishing our trip on the Continent at Ostend.

"Mr. Olcott's season will open on Aug. 24 with two performances at Saratoga Springs, as usual. His regular tour will begin at Minneapolis on Aug. 29, and extend to the Pacific Coast. Seattle will be visited during the last week of the Exposition. The company will return East in the Spring. What will happen then depends on whether Mr. Olcott goes to London. He and I will discuss the matter thoroughly before we decide."

DAVID BELASCO'S ANNOUNCEMENT.

David Belasco last Friday made known his theatrical plans for this season. He said that for months he had been gathering a company of players whom he hoped to retain to assist him in producing the many plays which he is to present, not only this season but in seasons to come. The first of these players, some of whom have not been seen in Broadway, opened their season last night in Atlantic City in a new comedy called Is Marriage a Failure, by Leo Ditrichstein, adapted from Die Thüre ins Freie.

Another play soon to be produced by Mr. Belasco is by Eugene Walter. It is called Just a Wife, and the author's wife, Charlotte Walker, will have the leading role. Other plays to be produced by Mr. Belasco will be written by Clyde Fitch, William De Mille, Avery Hopwood, Austin Strong, and Alice Bradley. Mr. Belasco says he hopes soon to produce one of his own plays, the first he has written since The Girl of the Golden West.

After she has completed her tour in The Fighting Hope, Blanche Bates is to appear in a new play, and she will also be seen in revivals of Twelfth Night and As You Like It. Next Spring Mr. Belasco will present David Warfield in a new play after he has ended his sixth season in The Music Master, and he intends at no distant date to have Mr. Warfield essay the role of Shylock in a special revival of The Merchant of Venice.

MRS. WARD ENJOINS BRADY.

In the Supreme Court last Saturday an order was issued restraining William A. Brady and O. D. Woodward from producing, leasing or disposing of the play, The Marriage of William Ashe. The injunction was obtained by counsel representing Mrs. Humphry Ward, author of the book from which the play was taken. Mrs. Ward asserts that she alone has the legal and proper right to the play, with its attendant royalties. The play was originally produced in this country by Mr. Brady, with Grace George in the stellar role.

LEW FIELDS' NEW COMEDY.

The new play in which Lew Fields will appear this season has been named Old Dutch, the title of the character Mr. Fields will portray. The music is by Victor Herbert, and the book by Edgar Smith and the lyrics by George V. Hobart. The piece will open out of town and then come to the Herald Square about Sept. 27. In the company will be Ada Lewis, Clara Palmer, Alice Dovey, John E. Henshaw, Vernon Castle and Charles Judels.

THE ACTORS' FUND.

Many Members Sign for the Coming Season.

From the registration bureau of the Actors' Fund comes the news that one hundred and twenty-five new annual members have been added to its list during July and one hundred and fifty registered in the bureau. The amount received for dues alone in the past six months is double what it has been in any twelve months since the organization of the Actors' Fund. With a prosperous Winter expected the membership list should reach a total of at least five thousand before the end of the coming season.

The following members have signed contracts during the past month: James J. Ryan, David Kirkland, George Lask, Burr Caruth, Harry Bedley, Gustave Hartsheim, Arthur Chatterdon, William Conklin, Brinsley Shaw, Spencer H. Charters, Burke Clarke, William H. Turner, Edwin Brandt, Royale Thayer, James Hagen, Clay Clement, Stanley Jessup, William D. Chalon, E. W. Graham, Sidney W. Borrow, Jim Cruze, George W. Wender, William R. Randall, Emma Butler, Albert Perry, Harry Woodruff, Frank Worthing, Joseph Kilgour, Frank E. Jamison, E. Y. Backus, Frank Craven, A. S. Kent, Joseph Slaytor, Harry Burkhardt, William B. Mack, Joseph Brennan, Earle Browne, Howard Gould, Edwin Holland, William Harrigan, Sam Forest, Bruce Carpenter, John B. Maher, Henry Stanford, Pat Nannery, Louis Masson, Percival Aylmer, Owen Baxter, Forest Winant, Ben Johnson, George S. Christie, John Hicky, Harry Gilfoil, Reginald Barlow, William Eville, Charles J. Conrad, Alan Brooks, C. Richard Webster, De Witt C. Jennings, John Sainpolis, Culyer Hastings, Ben Hendricks, Frank Mills, Robert T. Haines, W. E. Knibloe, T. F. O'Malley, J. D. Walsh, H. V. Donnelly, Louis Egan, Edwin Holt, W. T. Clark, Louis Fitz Roy, John E. Gilbert, J. Harry Benrimo, Henry B. Walthall, Frederick Burton, Thaddeus Gray, A. Romaine Callander, Scott Cooper, C. W. Munnell, Peter Lang, Wilfred Clark, Harry Harwood, Frank Gilmore, Edgar L. Davenport, William Friend, Frank E. Morse, Edwin Haas Robins, Palmer Collins, William Hawtrey, Robert L. Dailey, Scott Welch, Frederick Forrister, Henry Crosby, Tom Meighan, M. H. Harriman, Richie Ling, Eleanor Kent, Edna Bruns, Marion Little, Grace Filkins, Lena Merville, Marion Barney, Karline Carman, Isabel Waldron, Maude Granger, Lavinia Shannon, Margaret Cullington, Ella Craven, Lydia Gordnan Willmore, Esther Lyon, Jennie Weathersby, Emma Butler, Mrs. Anna Morrison, Desmond Kelly, Edith Perchet, Alma Sedley, Alice Adams, Nellie Battelle, May Talbot, Mrs. Robert Ober, Mabel Finyear, Georginia La Tour, Rosalie de Vaux, Grace Thorne, Mabel Talloferro, Lydia Dickson, Ruby Bridges, Fanny Addison Pitt, Margaret Santoro, Nellie McHenry, Dickie Delaro, Ann Egleston.

JOSEPH H. WEBER'S PLANS.

In addition to the six companies of The Climax, four of which have already begun their tours, Joseph Weber on Sept. 13, at Newark, N. J., will open the season of his all-star travesty company in The Merry Widow and The Devil. On Sept. 21 Grace Van Studdiford will be seen for the first time under the Weber management. She will use last season's vehicle, The Golden Butterfly, until December, after which a new comic opera, the music of which is by Reginald De Koven, will be produced. Kathryn Osterman, under the personal direction of J. J. Rosenthal, will be seen in a new play under Mr. Weber's direction, opening at Christmas time on the road and later coming to New York for a limited engagement of six weeks. Weber's Theatre will house the New York company of The Climax for some time to come, after which engagement the playhouse will book attractions in connection with Klaw and Erlanger. Mr. Weber has in preparation a comic opera by Joseph Carl Breil and Edward Locke called, The Song of a Soul, and founded upon the incidental music and song of the same name in The Climax. Negotiations are also pending for Edward Locke's new play, which as yet has not been named.

THREATENED SHUBERT'S LIFE.

A man calling himself David Berg was arrested at the instance of Jacob J. Shubert last week, charged with threatening Mr. Shubert's life. Berg had written a number of threatening letters to Mr. Shubert, claiming to be the greatest actor in the world, and demanded a chance to prove it. He was sent to Bellevue Hospital for examination as to his sanity.

MISS BRADLEY FOR ST. ELMO.

Leonora Bradley left town last Saturday for Columbus, there to begin rehearsals for a leading role in Willard Holcomb's new play, St. Elmo.

DENVER.

The Squaw Man Drew Well—Maude Fealey Will Open Here.

The Squaw Man drew immense audiences to Elitch's Gardens, where it was splendidly presented by the Elitch-Long co. Specially good were Ina Hammer, Christine Norman, Claribel Campbell, Roy Fairchild, Thomas Findlay, Emmett Shackelford. The College Widow next. Miss Norman ends her engagement at the Gardens 14, to go East for rehearsals of Israel, in which production she is to be seen this season. Miss Norman has firmly established herself in the hearts of Denver theatregoers. Lillian Sinnott, another favorite, leaves for the East next week. "Denver's Own" Maude Fealey will open an engagement at the Gardens 15 in Merely Mary Ann.

That wonderful play, The Servant in the House, opened the season at the Broadway 2. It excited just as much interest as when seen here last season. Dustin Farnum in Cameo Kirby 9-14. The Merry Widow 16-21. Blanche Bates 23-28. Billie Burke 30-Sept. 4.

After a profitable Summer season with the Cameraphone, the Tabor closed for "house cleaning," but will reopen 22 with Fifty Miles from Boston.

The Shubert season opened at the Curtis Theatre 16 with Girls.

Probably the finest symphony concert ever heard here was given by Cavallo's Orchestra at Elitch's Gardens 6, with Madame Carlos Sobrino as the soloist.

MARY ALKIRE BELL.

PROVIDENCE.

The Royal Family and House of a Thousand Candles Well Received.

The House of a Thousand Candles received a very good presentation by the Albee Stock co. at Keith's 9-14, and large houses were manifestly pleased. Berton Churchill contributed his best work of the season as Bates, and his efforts were received with decisive favor. Louise Randolph, Morgan Wallace, and Agnes Scott were also at their best, and won merited applause. The Royal Family 16-23.

The Royal Family, which was presented at Keith's 16-23, is the play that received the greatest number of votes in the popular play-voting contest early in the Summer. The house was taxed to its capacity.

Frank E. Camp, who was especially engaged for the role of Arthur Pickering in The House of a Thousand Candles at Keith's 9-14, also had a prominent role in The Royal Family. Mr. Camp has had a wide experience in stock, and has played with some of the best cos. in the country.

HOWARD F. HYLAND.

TOLEDO.

Good Houses at the Casino—Farm's Patrons Sorry to Part with the Aborn Company.

Girls was the Casino attraction 8-14, and played to great business. E. P. Bostwick, of the Shubert forces, was in the city during the week superintending the production.

At the Farm the Aborn Opera co. close their engagement with The Belle of New York. The co. left a very favorable impression, and the patrons of the popular resort are sorry to part with them.

C. M. EDSON.

PORTLAND, ORE.

Venus and Adonis at the Lyric Was a Success.

The bill at the Lyric 1-7 was Venus and Adonis, which was presented by the Imperial Musical Comedy co. Ed Harrington, Charles Conners, and Emil Spruceby deserve much credit, while Edna Benson and Grayce Burgoyne gave good accounts of themselves. This play was very amusing, and, together with a good chorus, was indeed a success. At Bungalow Theatre, Polly of the Circus 12-14.

JOHN F. LOGAN.

NEW YORK THEATRES.

LIBERTY Theatre, 42d St., near B'way. Klaw & Erlanger, Mgrs. Evgs. 8:15. Mats. Wed. and Sat. 2:15
HENRY W. SAVAGE Offers the European Comedy Hit
THE FLORIST SHOP
By OLIVER HERFORD

GAIETY 46th St. and B'way. Evgs. 8:20 Matinee Saturday 2:30 (FOR A LIMITED ENGAGEMENT) Messrs. COHAN & HARRIS present
The World's Greatest Character Actor
J. E. DODSON
—IN—
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A Comedy by J. BARTLEY MANNERS
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WALTER N. LAWRENCE Presents
THE SEASON'S GREAT SUCCESS
THE ONLY LAW
By Wilson Mizner and Geo. Bronson-Howard

PROFESSIONAL DOINGS

Among the several interesting announcements sent out by Charles H. Wuers relative to his plans for next season is that calling for the reappearance, after a short retirement from the stage, of Nellie McHenry—"Jolly Nellie McHenry"—in a revival of her former success, Bret Harte's play M'Liss. Miss McHenry will be surrounded by many members of her original cast, and to see her again in the role in which she was so delightful a few seasons ago is something to anticipate.

The Fires of Fate, Sir Arthur Conan Doyle's newest play, is to be seen in New York under Charles Frohman's management at the Hudson Theatre. The author is expected to be present at the opening.

Master Rice, Tommy Colton, Celia Cautns, Jewell Darrell, Thomas Grady and Ethel Hulme have been engaged for Buster Brown. The play (rewritten by George Totten Smith, will open at Trenton, N. J., Sept. 1.

Under Southern Skies will open its season at the Lyceum Theatre, Cleveland, O., Sept. 16.

For Our New Minister, Fred Clark and Charles Adams have been re-engaged for their former roles. Albert C. Davis has been engaged for the same production.

Terese Deagle is to play Miranda in Klaw and Erlanger's production of Kate Douglas Wiggin's Rebecca of Sunnybrook Farm. Archie Boyd will be in the same cast. The piece will open about the middle of November.

Chas. B. Fisher, secretary East Liverpool O. T. M. A., has gone to Petosky, Mich., for his vacation.

Harry Saywell, who has been retained as treasurer of Hermans-Bleecker Hall, Albany, N. Y., under the Shubert management, is spending his vacation in Long Island and Canada.

Robert Dudley has been re-engaged by Henry B. Harris for The Traveling Salesman.

Gustave Frohman closed the Marie Doro company at the Lyceum Theatre on Aug. 12, and immediately departed for his Summer home at Rye, North Beach, N. H.

The Newlyweds and Their Baby, with many new features and new musical numbers, will open its season Sept. 6 in Rochester. Countess Olga Von Hatzfeldt, Leona Stevens, Wallace Beery, Ida Fitzhugh, James Rosen, George P. Murphy and Leo Hayes are included in the cast.

Further engagements for Joseph Gaites' production of A Dry Town include Percy Plunkett, John Bevins and Francis Conlin.

Wildfire will start its new season at the Great Northern Theatre, Chicago, Aug. 29.

Bennett Kilpack, last season with William Gillette in Samson, has been engaged by Liebler and Company for the new Edwin Milton Royle play, In the Blood, a sequel to The Squaw Man.

Irene George has been engaged for Fritzi Scheff's company.

Harry MacFayden, having completed his engagement with the Shubert Producing Company, has gone to Chicago to take up the stage management of The Blue Mouse company.

Edwin Arden has been chosen by Charles Frohman for a leading role in the new Bernstein play, Israel. Constant Collier will have an important part in the same production.

Blanche Walsh has re-engaged George W. Howard for leading man for The Test.

Margaret S. Marlow, formerly of the team of Santoro and Marlow in vaudeville and late leading lady of the Barney Gilmore company, has been signed by the Mittenthal Brothers for the season to play leads in Wanted by the Police.

Howard Pyle has been engaged by Frederic Thompson to design the costumes for Springtime, the new play in which Nell (Mrs. Thompson) will appear.

Barry O'Neil, who has returned to New York after a successful engagement with the Sherman Brown company in Milwaukee, has been engaged by Joseph Brooks to stage Lillian Russell's new play, The Widow's Might.

Joseph Gaites has engaged Harry Harwood for the company supporting Emmett Corrigan in Paul Wilstach's play, Keegan's Pal.

Keegan's Pal will open its season at the Park Theatre, Boston, Sept. 6. Emmett Corrigan arrived in town yesterday for rehearsals. Elsie Esmonde is among the recent additions to the cast.

Muriel Terry, who is playing Marosi in The Gay Hussar, is to be starred next season by Henry W. Savage in a new musical piece called Prince Willie.

Dorothy Stanton left for Chicago last Friday to join The Blue Mouse company.

Lionel Lawrence is playing this season in Fred Brayton's comedy drama, Forgiven, and is not in stock or repertoire.

Berta Mills, who created such an impression as The Queen of the Moulin Rouge, in Thomas W. Ryley's production of the same name, at the Circle Theatre, has been re-engaged by Mr. Ryley. The season will open Aug. 23, at the Nixon Theatre, Pittsburgh. Joseph Santley will again be seen as King Sacha.

Last Monday night four of Joe Weber's Climax companies were in full operation. The California company, with Ruby Bridges, Edwin August, Albert Latcha, and Walter Wilson, will begin its season at the Mason Opera House, Los Angeles, and will not come further East than Kansas City. On the same evening the company designated as a "special" one will open the season of the Nixon Theatre, Pittsburgh, and after following the Detroit Opera House, Detroit, Mich., and the Grand Opera House, Cincinnati, will go into the Broad Street Theatre, Philadelphia, for six weeks. In this company are Mary Quive, a sister of Grace van Studdiford; Harry Burkhardt, Frederick Forrester, and Walter Dale. On Aug. 30 The Climax, with Hubert Wilke, Sada Wertheim, Chester Barnett, and Thomas Sinclair, will open the season at the Southern Theatre, Columbus, O., where it is the Ohio State Fair week attraction. On Sept. 6 another company with Florence Weber, Ralph Newman, Carl Hemmen, and Robert Taber, will begin operation at Trenton, and on Sept. 13 at Ford's Theatre, Baltimore, the Southern company, with J. M. Colville, Pauline Perry, Charles Howson, and Frank Patton will begin its season.

Sam Drane has signed with Lew Fields.

M. H. Harriman has begun rehearsals for Henry B. Harris' production of On the Eve.

William Burress has been engaged to originate the leading comedy role of a South American President, modeled on ex-President Castro, in Blanche Ring's production next month of Hobart and Hein's musical comedy, The Yankee Girl. Mr. Burress has been starring in vaudeville in Victor Herbert's Song Birds.

Lillian Russell returned Saturday evening on the *New York* from London and Paris, where she spent a vacation of two months. Miss Russell begins rehearsals Monday of her new Wall Street comedy, The Widow's Might, by Edmund Day. The New York engagement will open early in September at the Liberty Theatre.

H. Cooper Cliffe has been engaged by William Faversham for an important role in his production of Stephen Phillips' Herod. Mr. Cliffe is now in England, where he had arranged to appear in a London production in the Fall. He was able to secure his release and will return to America early next month.

Mark Ellsworth, of the International Engagement Bureau, reports such an increase of business that he may be compelled to establish more commodious quarters. At present he is having great difficulty in securing a prima donna for Australia. His engagements comprise those for vaudeville as well as for the legitimate. The many people secured for headline dramatic offerings are now receiving their season's bookings, which until now have been considerably held up. The company for the Bush Temple Stock in Chicago has now been completed by Mr. Ellsworth. The Temple this year is leased by G. M. Anderson, and is under the management of Frank Beal.

Mr. and Mrs. William Hodge (Helen Hale) returned to New York Saturday night from Atlantic City, after an automobile honeymoon tour of about 2,000 miles.

T. Roy Barnes and Bessie Crawford have cancelled their route over the Orpheum Circuit, which would have taken them up to April 10, 1910, to play, and have signed with Cohan and Harris. Mr. Barnes will play opposite Trixie Friganza in The American Idea, and Miss Crawford (Mrs Barnes) will play the role of the mysterious woman.

The Golden Butterfly, Grace Van Studdiford's success, has just completed booking a season of forty weeks and could have secured an equally large amount of time in other cities had the season permitted. The opening date is at the Forrest Theatre, Philadelphia, Sept. 27.

The starring tour of Edwin Mordant and Grace Atwell has been postponed until next season. Mr. Mordant is to be featured in The Great Divide. As Stephen Ghent he made an emphatic artistic success the past season. Miss Atwell, an accomplished leading woman, will accept engagement for the coming season. They have returned to New York.

Harry Corson Clarke and Margaret Dale Owen hurried home from France on receipt of a message telling them of the illness of Mrs. Clarke's father. Immediately on their arrival Mrs. Clarke hastened to Indiana, where she is now. Mr. Clarke is at present in New York, but will go West shortly.

The production of Rostand's Chanticler, which was to have occurred at the Théâtre Porte St. Martin, Paris, at the beginning of the season, has been postponed and Pierre de Courcelle's A King Without a Kingdom will be put on instead. It is possible that the American production of the Rostand piece may antedate the French one.

Julia Glover, a sister-in-law of Henry E. Dixey and sister of Amelia Glover, returned to New York from Europe on Aug. 7.

Harry C. Browne, late of the Woodward Stock company, Kansas City, Mo., and of The Three Weeks company, which is playing the West, left the latter organization and returned to New York on Aug. 1, and has been engaged by Joseph Brooks for Through a Window, which Messrs. Klaw and Erlanger will produce late in the Fall. Mr. Browne, accompanied by his wife, left at once for his country home at Quaker Hill, Conn.

George W. Wilson, Lizzie Daily and Mr. and Mrs. Lew Hawkins are at Mt. Clemens taking the baths.

German and Austrian rights to The Motor Girl have been acquired by Gustav Kerker. Frank Hennessy has reserved British rights for himself.

Joseph Ferguson in Caught at Last will open at Walden, N. Y., on Aug. 24. E. W. Haack has engaged Florence Lorraine to play the lead, and others in the cast are Emma Offer, Helen Nahlen, Anna Hamond, Edgar Dudley, Robert Stanton, Will Langdon and James Wilber. Special scenery will be carried.

Charles A. Goettler has accepted for early production a play in four acts entitled Error, by Hubert Benjamin Osborne. Mr. Osborne is a member of the Ben Greet Players now appearing on the Columbia College grounds.

Stage Director Oscar C. Apfel has been engaged to produce the coronation ceremonies at the big Asbury Park Carnival, and is busy drilling his cast of three hundred into shape.

Belle Gold, the Desdemona with McIntyre and Heath for several seasons, will play Ophelia with Eddie Foy in Mr. Hamlet of Broadway.

H. E. Lane, manager of Lane's Opera House, Newport, Vt., is spending $3,000 on improvements on his house and looks for an excellent season. He has an excellent line of bookings, including such plays as The Traveling Salesman, The Man of the Hour, Graustark, etc.

Ralph Kellard has closed a fifteen weeks' season as leading juvenile with the Friend Stock company at Milwaukee. He is now visiting friends in Michigan before returning East for a longer vacation in the Berkshires. He is considering an offer of the position of leading man with the Friend Players this Winter.

Maude Leone is playing a special two weeks' engagement at the Lyceum Theatre, Duluth, Minn., breaking all records for Summer business. She is declared to be the most popular leading woman ever there, and her return has proved one of the theatrical events of the season. Miss Leone is supported by a special selected company with William Jossey as leading man. For the first week she gave Madame Satan, in which she met with great success when last there as co-star with Willard Mack.

Notes of the Air-Domes

At the Park (D. T. Huff, mgr.), Butler, Mo., the Curtiss Comedy company Aug. 9-14, to good business.

At the Majestic (G. M. Small, mgr.), the Hickman-Bessey company presented The Mexican, My Maryland, Lena Rivers, The Call of His Mate, Thorns and Orange Blossoms, and the Gypsy Girl Aug. 2-7. Business was best of season and company pleased. Among those who had parts were Edwin Weaver, Guy Hickman, Richard Kent, Guy Ribbee, Ted Harrison, George Hart, F. W. Jenks, A. G. Double, Matt Littlefield, Maude Hillman, Marion Livingston, Grace McClean, and Lorene Roberts. Music under direction of James D. Proudlove.

At Brown's Airdome (John R. Johnson, mgr.), Cleburne, Tex., That Stock company pleased good attendance all week Aug. 2-7.

At the Dubuque, Iowa, Airdome Miss Babcock presented Salome to capacity houses Aug. 2-7.

At Tucson, Ariz., the Clifton Airdome (A. Adler, mgr.), moving pictures and illustrated songs. During rainy periods performances held in Clifton Theatre. Business good. Cardinal's Conspiracy and The Renunciation secred big Aug. 9-14.

At Fort Scott, Kan. (Harry C. Erurich, mgr.), the Paycen Stock company closed Aug. 7 to good business. Her Mad Marriage Aug. 2 was presented to good attendance. The Girl from Mexico Aug. 3. Sweet Clover Aug. 4. One Night in June Aug. 5. Sapho Aug. 6. His Mother's Son Aug. 7, and De Armond Sisters Aug. 9.

At the Star, McAlister, Okla. (A. Bert Estes, mgr.), the Theodore Lorch company pleased fair business Aug. 8-14. A heavy wind storm partly destroyed the Lake Park Airdome, with the result that the Butner company could not open Aug. 8. Repairs are being made.

At the Louisiana, Mo., Chandler Airdome (C. Chandler, mgr.), return date of Angel's Comedians Aug. 9-14 good. Best of satisfaction to a big business.

At the Blytheville, Ark. (new), Airdome (D. E. Boswell, of Memphis Film Co., and J. W. Brown, mgrs.), opened Aug. 3. Every night moving pictures, vaudeville; good business and well pleased attendance.

The Capital Beach Airdome at Lincoln, Neb., managed by L. M. Gorman, offered a good bill Aug. 2-8, including the Monetta Musical Five, Shaw and Clifton, and Bert Turner. The crowds continue to increase. 9-14: Nadje, Martrupe, and the McDonald Trio of Cyclists. Owing to numerous salt springs at the beach real salt water bathing is possible and the addition of pavilions has increased the attendance.

At the Airdome (C. U. Philley and R. Van Houten, mgrs.), St. Joseph, Mo., the William Grew Stock company presented The Heir to the Hoorah Aug. 1-7. This was an excellent production in every respect. Rain prevented several performances, but otherwise business was excellent. The Wrong Mr. Smith and Last Paradise to follow.

At the Airdome, East Liverpool, Ohio (William Gillman, mgr.), Aug. 9-21, the Taylor Stock company presented From Farm to Factory, The Avenger, Reaping the Harvest, Falsely Accused, Gold Mines of Nevada, Camille; strong company to excellent business.

An airdome with seating capacity of 800 will be erected at Sullivan, Ind., by Melvin Hollingsworth and Clarence Hill.

At the Bartlesville, Okla., Airdome (John Filan, mgr.), Lewis and Lake Musical company Aug. 2-7; good business. Hickman-Bessey company, old favorite here, is packing 'em in Aug. 9-14.

At the Airdome, Mexico, Mo. (A. R. Waterman, mgr.), business continues good with the Slater Dramatic company Aug. 2-16. Fair week engagements 23-28: Tolson Stock company; Opera House, North Brothers.

The local Elks gave a minstrel at the Airdome, Birmingham, Ala., Aug. 4, 5, for the benefit of the charity fund. The entertainment was successful and a large amount was realized.

At the Independence, Kan., Airdome (W. Rex Bell, mgr.), North Brothers closed a very successful two weeks' engagement Aug. 7, presenting the last week The Bondsman, A Bachelor Girl, and A True Kentuckian, to large and well pleased audiences. The Hulton-Bailey Stock company opened for two weeks Aug. 9 with Lena Rivers, to a very large and well satisfied attendance.

At the Hot Springs, Ark., Airdome (Frank Head, mgr.), the Albert Taylor Stock company presented A Gilded Fool, Message from Mars, The Private Secretary, Sherlock Holmes, Young Miss Winthrop, and A Hot Old Time Aug. 2-7, to continued good business.

At Armstrong and Throop's Airdome, Brownwood, Tex., Mildred Comedians opened a fourteen weeks' engagement Aug. 1. Item: This house has a capacity of 1,200, and will be run until cold weather. A band concert is given every evening.

At the Airdome (Frank Rich, mgr.), El Paso, Texas, Morrie Streeter Musical Comedy company in travesties on comic operas and musical comedies composed by Morrie B. Streeter. The popularity of this splendid organization is attested by increasing patronage and many outbursts of applause. The Misses Bryan, De Lacoure, and Blondell are strong favorites, and their appearance is always greeted with applause, which is very much deserved, their song specialities are delightful and more than worth the price of admission. Morrie Streeter, in addition to composing the numbers, deserves special mention as an actor as well, for he is the life of the different shows. A. J. Charette, representative of Charles F. Thompson Scenic Company, of Los Angeles, is here in the interest of his company, arranging for the painting of new scenery and curtains for the coming season.

At the Dubuque, Iowa, Airdome (Jake Rosenthal, mgr.) Jane Babcock and her company in Borderland Aug. 1-7 to good business. Salome Aug. 8-14.

At Nelsonville, Ohio, the Airdome Amusement Company, under management of W. H. Hatch, continued to please good business Aug. 16-21.

At the Wonderland Airdome, Indianapolis, Ind., The Mummy's Foot, by Bergen W. Plummer, Aug. 9-14. Helen Manr as Sylvia, George Peltier, Tom Arnold, Neal Clendenning, Cecil Summers, Pearl Summers, Jack Surrat and Miss Starling all pleased.

At the Chanute, Kan., Airdome (F. Lee Williams, mgr.); Clint and Bessie Robbins, great favorites here, opened a two weeks' engagement Aug. 9 to well pleased audience; S. R. O.

At the Airdome, Winston-Salem, N. C., Aug. 2-7 there was a good attendance. The bill consisted of Three Gildon Sisters, John Plinton, and Edgar Berger.

The Redfield Stock company closed a fairly successful two weeks' engagement at the Airdome, Kirksville, Mo.

NOTICE!

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Imitators who are endeavoring to book "Moulin Rouge Girl" and "Moulin Rouge Burlesquers" be warned.

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A PLAYGROUNDS ASSOCIATION.

Benefits From a Performance by the Alberti Players of Pantomimes and Life Sketches.

On Aug. 6 in one of the most beautiful groves among the Pequat estates kindly opened for the purpose by the owner, Mr. Mitchell, the Alberti Players gave pantomimes and life sketches for the benefit of the Playgrounds Association of New London, Conn. The afternoon was at first quite cloudy, but later the sun came out, making a truly charming effect of glancing light and shadow, and producing at times wonderful stage pictures.

The "players" were "well bestowed" in tents, the large audience in very comfortable chairs, to the left were piano and orchestral instruments, and for the stage setting and appointments the green floor cloth, a genuine "grass mat," punctuated here and there in stony pattern, left second and right first set trees, genuine wood wings of boughs and young trees set into the ground and a piney and fragrant back drop with center entrance through which fluttered fantasy, fun, fable and fact.

The audience followed every gesture and expression with intense interest and every number was heartily applauded. The prologues to the pantomimes were happily conceived and effectively given by Miss Droste, and the graceful dancing of Miss Gray, the frolic of Pierrot in the person of Mr. Stuart, and the excellent work of Mr. Robbins all combined to make the time pass too swiftly.

The incidental music by Miss Fanning was sympathetic in all details, and Madame Alberti should have many satisfactory engagements for her attractive company.

Dates have already been booked for Watch Hill, R. I., Long Island and other Summer resorts.

The interesting article on pantomimic work published in a recent issue of THE MIRROR, with the work of this company, should serve as a stimulus to the study of this form of art and its artistic representation.

Many well-known people were present, including Mary T. Thompson, the founder and director of the Bell School of Speech; Anna Branch, to whose efforts much of the success of the performance is due, and Evangeline M. Lent, who has written several plays and monologues and who is besides a gifted actress.

A goodly sum was realized for the association, to which, besides their services, the young players very generously contributed.

A. H. WOODS' SEASON.

In addition to that portion of the plans of A. H. Woods which that manager has already made known announcement is made that Mr. Woods in all probability will open his new Liberty Theatre in East New York early in October with Pierre of the Plains, with Severin De Deyn in Edgar Selwyn's former role. The regular season of that play will open at the Amphion Theatre, Brooklyn, Labor Day, Sept. 6. The Girl from Rector's will open the Grand Opera House Aug. 21, with Elita Proctor Otis and Dallas Welford heading the cast. Blanche Walsh will open in Philadelphia in The Test in September. Mr. Woods' new production, a musical comedy called Slumming, will be seen in New York early in October. He will have twenty-one melodramas on tour, and those already sent out on their season's route include On Trial for His Life, The Convict's Sweetheart, The Queen of the Secret Seven, The Workingman's Wife, Broadway After Dark, Convict 999, The Gambler of the West, The King of Bigamists, The River Pirates, The Creole Slave's Revenge and Sal, the Circus Gal.

SUCCESS OF ST. ELMO.

Alice Kauser, Willard Holcomb's agent, has just received press reports from Columbus which are proof of the enormous success of St. Elmo, which Vaughan Glaser produced at Olentangy Park on Aug. 9. Mr. Holcomb was complimented by being called before the curtain, the shouts of "Author!" sounding through the house being more stentorious than they were for Booth Tarkington or George Cohan, according to the Columbus *Dispatch*. Mr. Glaser was triumphant in the part of St. Elmo. The Columbus papers have nothing but praise for his fine interpretation of the title part.

FIELDS SIGNS LILLIAN HERLEIN.

Lillian Herlein, who is known throughout Europe as Berlin's Nightingale, has been secured by Lew Fields and will open under his management in The Rose of Algeria.

WILLIAM WINTER RESIGNS.

Leaves "The Tribune" After Nearly Half a Century of Service.

The fact was made public yesterday that William Winter has resigned from the staff of the New York *Tribune*. Personal reasons were given as the cause. The managing editor of the *Tribune* stated that every effort had been made to persuade Mr. Winter to reconsider his decision, and it was with the greatest regret that the paper was compelled to accept his resignation. Mr. Winter's repute as a critic and writer on dramatic subjects is world-wide. He has been a member of the *Tribune* staff since 1865, when he joined at the invitation of Horace Greeley. He could not be reached yesterday before THE MIRROR went to press, so his future plans cannot be guessed at. It is not likely that he will remain idle, for he was never more vigorous mentally and physically than at present.

BOOKS AND MAGAZINES.

THE GERMAN DRAMA OF THE NINETEENTH CENTURY, by Georg Witkowski; translated by L. E. Hoeing. New York: Henry Holt and Company; London: George Bell and Sons.

This little book, excellently translated, will prove of much value to all interested in the German drama, and particularly in its influence on the drama in England and America. The book is divided into five headings, representing chronologically the distinct periods which marked German dramatic literature during the nineteenth century: (1) The German drama at the end of the eighteenth century; (2) The German drama from 1800-1830; (3) The German drama from 1830-1885; (4) The German drama from 1885-1900; (5) The product of the century. Von Kleist, Grillparzer, Hebbel, Ludwig, Auzengruber, Wagner, Sudermann, Hauptmann, Wildenbruck and minor dramatists receive attention. The work is semi-biographical, semi-critical and generally explanatory.

NEVIN ASSURED PRODUCTION.

General Director Von Hülsen, of the Royal Opera, Berlin, has taken cognizance of the recent reports denying that Arthur Nevin's opera, Pola, had been accepted by the opera house management. He has issued a statement explicitly affirming that the work will be presented. The date for the premiere has not yet been fixed, but it will probably be late in the forthcoming season.

C. E. COOK LEAVES BELASCO.

Charles Emerson Cook, who has been at the head of David Belasco's press department for ten years, has resigned to devote his attention to the production of The Upstart, a new play presented by Mr. Cook's stock company in Hartford this Summer. In association with Bertram Harrison Mr. Cook will start the play on tour early this Fall.

FRITZI SCHEFF IN KENTUCKY.

Fritzi Scheff was in Lexington, Ky., last week, where she joined her husband, John Fox, Jr., to spend a few weeks with relatives in the Blue Grass country. Mr. Fox has been spending a fortnight in Breathitt County gathering material for a new book. He and Mrs. Fox are planning to buy a farm near Lexington.

THE ACADEMY OPERA.

The season of Italian grand opera announced for the Academy of Music will be inaugurated Sept. 4, probably with La Gioconda as the opening bill. The company and ballet sailed from Havre on the *Lorraine* Aug. 14 and will begin rehearsals here Aug. 23. As announced earlier, popular prices will prevail.

FIELDS TO STAR ANDREW MACK.

Andrew Mack has signed a contract to star under the management of Lew Fields in a new musical comedy by American authors. The production will probably be made about Oct. 27, and brought to New York about Nov. 27.

FOR THE FORREST HOME.

By the will of the late Henry L. Bascombe his estate, valued at $850, was bequeathed to the Edwin Forrest Home for Actors (of which he had long been an inmate) in trust for the foundation of a "Harry L. Bascombe Fund," the income to be used for the needs of the Home.

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THAT "OPEN DOOR" AGAIN.

The "open door" policy, in connection with the future plans of the Western and the Southern Managers' Associations, had its weekly revival in Broadway rumordom during the past few days, when it became known that several members of both organizations were in town for the purpose, so the story went, of deciding upon what action to take in the matter of future booking arrangements. From one source it was declared that the presence of the out-of-town managers was without any important significance, that they were in New York each year at this season on business connected with their various houses.

THE STOCK COMPANIES.

Notes of Plays and Players in Various Cities.

Clyde Fitch's society comedy, The Frisky Mrs. Johnson, received a fine presentation at the Baker Theatre, Rochester, N. Y., at the hands of Bert Littell and his company, Aug. 9-14. Ida Adair, the new leading woman, made her appearance after three years' absence and was given an ovation and was compelled to make a speech of thanks at every performance given. Her work in the title role is deserving of all the kind words said by the local critics and is a decided acquisition to the organization. They will remain in Rochester until next June.

Wilbur Higby has resigned from the Suburban Stock company of St. Louis, Mo., and has joined the Woodward Stock company at the Auditorium Theatre, Kansas City, Mo., as their leading man.

Charles Shenkle, of East Liverpool, O., will join the Stoddard Stock company as musical director the coming season.

Ethel Potts, of East Liverpool, O., has joined The Burgomaster at Chicago, Ill.

H. B. Kilimar, formerly manager of the East Liverpool, O., airdome, has resigned to go out with the Stoddard Stock company the coming season.

The Orpheum Players at the Chestnut Street Theatre, Philadelphia, are rounding out the second year of their success in the Quaker City, and already Manager Grant Laferty, to whom chiefly is due the credit for the widespread popularity of this company, is busily engaged on plans for the coming season. The week of Aug. 9 was their one hundredth consecutive week, and they observed it with a picturesque and artistic revival of The Lady of Lyons. The new season begins Sept. 13, and Manager Laferty has secured an exceptionally strong attraction for the opening week. The play will mark the return of William Ingersoll, the sterling leading man, who has been with the company since its establishment, and Marion Barney, who enters upon her second year as leading woman. Other favorites of the company who will reappear after a short vacation are George D. Parker, Peter Lang and Kathlene MacDonnell. Manager Laferty's selection of plays made the Summer a most notable one for the old Chestnut, and each production proved a financial as well as an artistic success. Percy Winter will remain stage director. The attractions for the remainder of August are An American Citizen, Aug. 16; The Marriage of Kitty, Aug. 23; Mrs. Temple's Telegram, Aug. 30.

The Rush Stock company closed a most successful season at Brownsville, Pa., Aug. 7. Messrs. Dalroy, Lawrence and Conover left for Chicago. Mr. and Mrs. Kendall will take out a company of their own. Leon D. Kent will remain in Brownsville until November, as he intends putting on a big amateur production for the benefit of a fund, and Miss Linton has joined a company in Chicago.

Louis Christian has closed with the Sawyer Stock company and signed with the Curtiss Stock company as musical director.

Lewis J. Cody, formerly with the Via Wireless company, resigned from that organization and is now playing with the Ferris Stock company at the Metropolitan Theatre, Minneapolis, Minn.

Nathaniel Anderson has been engaged for the seconds at the Bush Temple, Chicago.

Helen G. Judson closed her Summer season with the Chester Bishop Stock company at Alton, Ill., Aug. 14. Miss Judson has been re-engaged for the Winter season, opening Sept. 5.

Lester Howard has signed with the Marlowe Theatre Stock company at Chicago, Ill.

Florence Oakley, leading woman of the Bishop Stock company at Ye Liberty Theatre, Oakland, Cal., and recently of the Valencia Theatre, San Francisco, has announced her engagement to Percy Pryor, a wealthy young man of Pasadena.

Louise Vale has opened her season with the Baldwin Stock company at the Dauphne Theatre, New Orleans. Last season she starred in The Girl of the Emerald Isle and during the Summer appeared with the Franklin Square Stock company, Worcester, Mass., under the management of Travers Vale. The fifth season of Mr. Vale's The Girl of the Sunny South opened Aug. 14 under the management of Max Rosenberg. This is its second season under the present management, and the booking is entirely through the South. Mr. Vale's latest play, The Woman and the Man, opens the last week in September.

Earl Metcalfe has been engaged by George Fish for the Forepaugh Stock company at the Olympic Theatre, Cincinnati. Mr. Metcalfe has returned to his Summer home at Fort Thomas, Ky., after a few weeks spent in Atlantic City.

William H. Malone and Elizabeth Fox joined the Chauncey Kieffer company at Hanover, Pa., taking the places of Marie Purcell and Morris Smith.

W. O. Miller, formerly with Rosabelle Leslie company, is now with the Yankee Doodle Stock company.

One of John A. Himmelein's attractions, under the management of George V. Halliday, opened a short stock engagement at the Bijou Theatre, Superior, Wis., Aug. 15. Superior has not had a dramatic company since the burning of the Grand Opera House, and as the Bijou, which is the Sullivan-Considine house, had closed for the Summer, Mr. Halliday secured it for a brief stock engagement.

The Yankee Doodle Stock company, one of John A. Himmelein's attractions, is playing to phenomenal business through northern Michigan.

AARONS' ASSOCIATED THEATRES

E. C. Manger, manager Grand Opera House, Pottstown, Pa., opens his house Aug. 26 with Fluffy Ruffles, following that attraction with Little Johnnie Jones, Al. Wilson, Viola Allen, etc.

It is reported that the Grand Opera House at Lafayette, Ind., has changed hands, it being leased for the coming season by Harry Sommers.

The Library Theatre, Warren, Pa., is now operated by J. D. Woodward. F. R. Scott having given up his lease of the same.

Reports from the several towns that have opened the season are much better than last year, and melodrama seems to be drawing money as of old.

H. C. Watrous, manager of the Loomis Opera House, Waverly, N. Y., spent several days in town recently in the interests of his house. He reports the numerous railroad shops are all working full time in that section. He opens the season early in September with Norman Hackett, following with The Climax, The Three Twins, Wildfire, etc.

F. C. Whitney, who makes his offices with the Aarons' Associated Theatres, reports that his company engaged for the production of his new opera, The Chocolate Soldier, is now rehearsing and contains one hundred and five picked people.

F. J. Byrod, of Sunbury, Pa., was a caller at the offices last week. A new railroad movement at Sunbury employs 1,500 new men at present and more will be added in the Fall; this will make Sunbury one of the best one-night stands in that section for the coming season. Among his early bookings are The Three Twins, The Honeymooners, Harry Beresford, and The Climax.

The Nixon Theatre, at Tarentum, Pa., has changed hands and also name. It will be known in the future as the Tarentum Opera House and be represented in New York by the Associated Theatres.

Rostow, who was one of the feature acts at the American last week, is contemplating putting a high class vaudeville company on the road, headed by himself, the Rappo Sisters, Nat S. Jerome, Fred Baum and others, the company to be known as the Metropolitan All-Star Vaudeville.

THE RECORD OF DEATHS.

Adele Carlton Todd, formerly Caroline M. Schuppert, died on Aug. 7 at her residence, 510 West Monroe street, Chicago. Her theatrical career began in San Francisco with John McCullough, Laurence Barrett, Adelaide Neilson and other prominent stars of the seventies. In the East she traveled with E. M. Gardner, J. J. McFadden, Jennie Calef, Marlande Clarke, Percy Williams, Deserted at the Altar, The Pavements of Paris, and other attractions. As star of the Carlton-Todd company she was known in many States, and her repertoire included Fanchon, Lady Macbeth, Little Barefoot, Meg Merrilies, Lady Audley, Lady Isabel and many other dissimilar, yet arduous, roles, displaying remarkable versatility. Her age was fifty-five. The remains were placed in Rosehill Cemetery vault for future interment.

Julien Francois Leprestre, who had been since 1894 a tenor in the company of the Opera Comique, died on Aug. 10 in Paris. He had created many important roles there since he first sang Des Grieux in Manon. He was born in Paris on April 27, 1866. He studied at the Conservatoire, appeared first at Rouen, later went to the Theatre de la Monnaie in Brussels and then to the Opera Comique, where he remained until the time of his death. He created important roles in La Vivandiere and other novelties produced during his connection with the house. He had sung at but three theatres during his career.

Ladislas Mierzwinski, a once famous tenor, died in Paris last week in poverty. He came to this country under the management of Colonel Mapleson to sing at the Academy of Music in 1882. After many successful appearances in this country and in Europe, his voice began to fail in the early nineties, and he gradually sank into poverty.

Robert Scott, prominent many years ago as an actor, died in Honolulu, H. I., on Aug. 9. He was the divorced husband of Patti Rosa, the singer. He settled in Honolulu about fourteen years ago, and established a school of acting in that city. Recently he was employed as an inspector of the Honolulu Board of Health.

Mrs. Stephen De Wolfe, mother of Elsie De Wolfe, died suddenly in San Francisco on Aug. 12. She is survived by three sons, E. F., Harold, and Charteris De Wolfe, all of New York, and Elsie De Wolfe, now in Marseilles, France.

Married.

ADLER—BROWRIDGE.—A. Adler and Fanny Browridge, at Tuscon, Ariz., on July 21.

LESSIG—LORRAINE.—Jack E. Lessig and Katherine Britcher Lorraine, at Westminster, Md., on Aug. 4.

Died.

CRASTON.—Anne P., at Cleveland, Ohio, on Aug. 6.

DE WOLFE.—Mrs. Stephen De Wolfe, at San Francisco, on Aug. 12.

GERMON.—Jane Germon, at Baltimore, Md., on Aug. 10, aged 87 years.

GOLDEN.—Richard Golden, in this city, on Aug. 10, aged 55 years.

LEPRESTRE.—Julien Francois Leprestre, at Paris, France, on Aug. 10.

MIERZWINSKI.—Ladislas Mierzwinski, at Paris, France.

SCOTT.—Robert Scott, at Honolulu, H. I., on Aug. 9.

TODD.—Adele Carlton Todd (Caroline M. Schuppert), at Chicago, Ill., on Aug. 7, aged 55 years.

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Open Time for First-Class Attractions
Seat capacity 1,000. Wire or write.

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CURRENT AMUSEMENTS.

Week ending August 21.

AERIAL GARDENS—Closed Aug. 7.
AMERICAN ROOF—Vaudeville.
ASTOR—The Man from Home—367 times, plus 1st week—1 to 8 times.
BIJOU—A Gentleman from Mississippi—353 times, plus 2d week—9 to 16 times.
BROADWAY—The Midnight Sons—13th week—94 to 101 times.
CASINO—James T. Powers in Havana—177 times, plus 9 to 16 times.
DALY'S—Billy—3d week—17 to 24 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—J. E. Dodson in The House Next Door—86 times, plus 2d week—8 to 14 times.
GRAND OPERA HOUSE—Opening Aug. 21—The Girl from Rector's.
HACKETT—The Only Law—3d week—17 to 24 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Otis Harlan in A Broken Idol—1st week—1 to 8 times.
HUDSON—The Third Degree—171 times, plus 1st week—1 to 8 times.
JARDIN DE PARIS—Follies of 1909—10th week—62 to 68 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Gay Hussars—4th week—19 to 25 times.
LIBERTY—The Florist Shop—2d week—8 to 15 times.
LYCEUM—Closed Aug. 14.
LYRIC—The Motor Girl—10th week—69 to 75 times.
MAJESTIC—Moving Pictures and Vaudeville.
MAXINE ELLIOTT'S—The Ringmaster—2d week—9 to 16 times.
METROPOLIS—Vaudeville and Moving Pictures.
MURRAY HILL—Commencing Aug. 21—Trocadero Burlesquers.
NEW YORK—Cohan and Harris Minstrels.
VICTORIA—Vaudeville—matinees.
WEBER'S—The Climax—97 times, plus 8th week—41 to 48 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

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WANTED — Stenographer and typewriter with box-office experience as assistant theatre treasurer. H., Academy of Music, Jersey City, N. J.

WANTED—To lease opera house or theatre within fifty miles of Chicago. Address W. S. P., 517 Mill street, Elgin, Ill.

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THE MOTION PICTURE FIELD

REPORTS FROM THE FIELD

INDEPENDENTS NEARLY HOLDING THEIR OWN IN THE CONTEST FOR PICTURE BUSINESS.

The Independent Field Is Not Dead but Retains a Respectable Following—Many Changes Noted, but They Are Changes Both Ways—Larger Houses the Tendency—Small Houses Disappearing—Vaudeville Becoming an Increasing Feature.

A careful study of the reports published below, from the MIRROR correspondents in the field, will show some conditions quite different from those which have been generally anticipated by men interested in motion picture affairs.

It will be found, for instance, that the independent field is far from dead or dying, and that nearly if not quite as many houses, especially in smaller cities and towns, are showing independent films or will do so in the Fall, as were reported last Spring when THE MIRROR made a canvass of the situation. It will also be noted that while numerous changes in service have been made, the changes from independent to licensed is but little, if any, greater than from licensed to independent. This is probably explained by one correspondent who states that the manager making the change to independent pictures desired to secure a different line of subjects from those shown by his local competitors. The net situation, therefore, remains very much as it was. There are a few scattering Independents in the East, South and Far West, perhaps 10 per cent. of the whole, and a larger proportion in the Middle West, Chicago continuing to be the center of Independent activities.

Other tendencies indicated by the reports are the elimination of the smaller houses and the substitution of larger, better built and better conducted theatres, many of them charging ten cents and adding vaudeville. While there is no appreciable increase in the number of houses showing pictures, the total seating capacity has probably largely increased.

It is not pretended that the reports below completely cover the country, but enough are presented to fairly indicate the general tendencies in different localities. Many reports have been omitted because no changes from previous reported conditions are indicated, and of those printed herewith nearly all have been condensed to get them within the space available. But in this condensation the language of the correspondent has been adhered to as far as possible. THE MIRROR'S mission is to report the facts as they are. Reports from larger cities will be found under another heading.

Reports in Detail.

The Orpheum and Lyric, Cheyenne, Wyo., continue with excellent pictures to large business.

Dreamland, Royal and Faurot, Lima, O., are all licensed and will continue without change of management.

There are four picture houses in operation in Annapolis, Colonial, Burtes, Lyric and Victoria, all doing good or fair business.

Manager Sauvage of the Lyric, Alton, Ill., has contracted for a new front for this house. Licensed films are used. The Nixon will use same pictures to introduce his vaudeville and novelty acts.

At Urbana, O., Willoughby and Glick are using licensed and non-inflammable films. The Orpheum has changed to independent service and made some improvements. The season's work has been profitable.

At Elgin, Ill., the Lyric and Globe run pictures only, while the Temple and Star combine pictures and vaudeville.

At Streator, Ill., the Plumb Open House, Majestic and Lyric use only licensed service, but Dreamland uses independent films. All have been well patronised and prospects for further business are good.

At Chillicothe, O., the Masonic Opera House, Orpheum, Dreamland and Apollo have all done good business during the Summer and bid fair to continue.

At Newport, R. I., the Opera House, Bijou and Star are all doing well with licensed films.

No changes are anticipated at Connersville, Ind. The Vaudette uses licensed films and is doing a good business. The Bijou, with independent service, is doing well.

At Bloomington, Ill., the Main Street Theatre is using George K. Spoor film service. The Colonial is using the Theatre Film Exchange. The Scenic is using the Crawford films. The Nickelodeon, the Standard Exchange.

At Delaware, O., there will be no changes here so far as may be seen. The Theatorium, Grand and Star will continue with licensed service.

Both independent and licensed films are said to be used at the Grand Opera House, West Chester, Pa. The past season has been a profitable one. All legal requirements have been followed out.

At the Lyric, Du Bois, Pa., business continues particularly good.

At Crystal Lake, Ill., Opera House Association films are used. This house seats about 500 and has good attendance.

At East Liverpool, O., Dreamland, novel pictures and good business.

The Arcade at Brownsville, Pa., is well patronised. S. R. O. sign out every night.

In Racine, Wis., Dreamland, Palace, and Orpheum are licensed houses doing excellent business. The Bijou is a vaudeville house showing independent films at the opening and close of each performance.

The Lyric, of Ft. Smith, Ark., shows three reels of independent films, and the Joie and Bijou use licensed subjects, being crowded nightly.

The Magic, of Ft. Dodge, Ia., reopens Aug. 23 after six weeks' closing for painting and decoration.

In Waterloo, Ia., Dreamland, using licensed films, will soon install a four-piece orchestra. The Princess, licensed, lately installed a set of chimes. Fairyland uses licensed service and the Jewell independent. Two new houses are rumored.

The Crown, a new picture show, opened in Sullivan, Ind., Aug. 7.

The Airdome, Silver City, N. Mex., uses independent service and more than satisfies at present.

In Alpena, Mich., the Royal is licensed, and the Palace lately changed to independent. The other house, the Princess, lately changed hands, Ernest Legatski being the new manager.

The Gem, Northfield, Minn., doing a rushing business and giving good satisfaction, has been hampered by too small a room, but Manager Wyand will soon have a large and very well equipped theatre in running order just opposite his old quarters. He is making extensive improvements, chief of which is complete new equipment, elevated floor, steam heating and electric lighting plant. The projecting machine is a Pathe Freres "Professional." The house is independent.

The Lyric, Dreamland, Clay, and Napanee, in Dubuque, Ia., will continue with licensed service. The new Princess, a fine house, will soon open with pictures and will later add vaudeville.

At Beloit, Wis., the Lyric and Colonial are licensed houses, and the Grand Twin Theatre has recently changed from independent to licensed. This is the house that has two theatres, one box-office and one orchestra. The White is independent.

The Opera House at Butler, Mo., has reopened with licensed pictures. The Electric, independent, will soon install 125 more seats.

The Lyric and Orpheum, two first-class houses of Cheyenne, are licensed and will continue so.

In Big Rapids, Mich., the Grand, licensed, will close Aug. 16-28 for a new front, stage and scenery. The Idle Hour is independent.

The two Hannibal, Mo., houses, New Star and Nickelodeon, will make no change in service.

At Rhinelander, Wis., the picture house is doing a big business with licensed service.

In Harrisburg, Pa., the new State law has caused some of the picture houses to go out of business and others to close to make changes in aisles complying with the law.

The Mystic, of Columbus, Kan., is an airdome at present, but will be converted into a closed house for the Winter. The service is independent, and Manager Smith says he will continue it as long as he can get it.

A fourth moving picture theatre has been opened at Bartlesville, Okla. It is the Crystal, under the management of Mrs. Margaret Kimmel, and is on the first floor of the Coliseum Building, the room being used as a roller rink in Winter. Bartlesville, a town of 12,000 inhabitants, now has two airdomes and four moving picture theatres.

In Pottsville, Pa., the Columbia and the Lion, using licensed service, are doing well. The Lyric, independent, never a bowling success, closed July 10, owing license money and rent.

The Family and the Hippodrome, of Sharon, Pa., are licensed, and the new house being erected by Jules Moyer will also be licensed.

Wilson's Theatre, in Williamsport, Pa., has changed from independent to licensed films. No change in the other house.

Faribault, Minn., Opera House will run pictures during open dates, using licensed service.

The Electric, of Fulton, Mo., continues licensed, to big business. The Airdome, independent, with excellent vaudeville, has done well. The Empire, after two weeks' trial, closed, owing to bad business.

The Orpheum, of Winona, Minn., has been rebuilt with sloping floor. Licensed service is used and vaudeville will be added. The Palace contemplates change that will increase seating capacity. The Opera House will run pictures on off nights.

Three houses in Missoula, Mont., Lyric, Bijou and Glo, are licensed, and one, the Grand, is independent.

The Nickelodeon, Clinton, Ia., has lately changed from licensed to independent service. The Lyric, Superba and the Airdome also use independent films. The Family Theatre alone uses licensed service.

The Lyric, La Crosse, Wis., is doing a good business with licensed films.

The Nickelo and Casino in Hillsdale, Mich., use licensed servic. The first named recently moved into a new building handsomely fitted up. The Arcade closed recently and will probably not reopen.

The Lyceum and Orpheum of Hot Springs, Ark., are licensed. The Lyric is independent, with vaudeville.

In El Paso, Tex., the Crystal, licensed, has recently ben improved with inclined floor. The Wigwam is licensed. The Bijou is licensed and has improved the ventilation for the Summer by taking out the entire back of the building.

(Continued on page 18.)

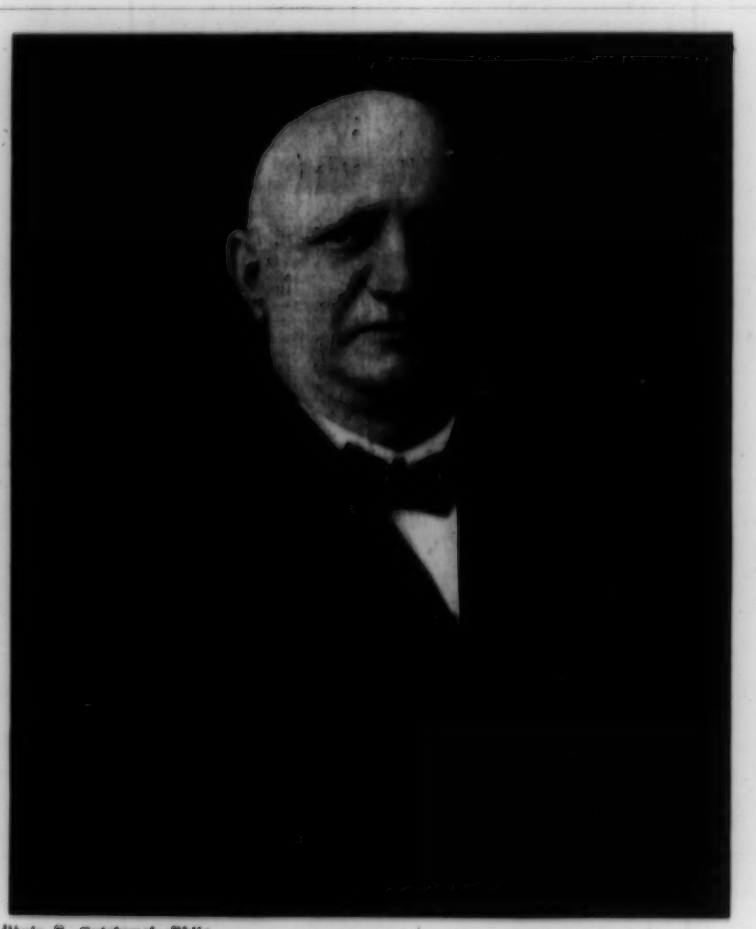

Photo P. Gutekunst, Phila.

S. LUBIN.

S. LUBIN'S PREDICTIONS

THE VETERAN MOTION PICTURE PIONEER FORECASTS THE FUTURE.

Marvelous Developments Are Sure to Follow—Every Home with a Moving Picture Machine—News of the Day in Pictures—Immense Benefit to Medicine and Other Sciences, Trades and Arts.

The widespread recognition which moving pictures have received through the press and magazines not directly interested in the progress of the trade, prove conclusively that moving pictures are recorded as an important factor for the entertainment and instruction of the great masses.

Whatever can be said about moving pictures in general, its influence towards the uplifting of the masses, its power of instruction and its vast entertaining propensities has been said and written so often that repetition could not make it more impressive.

Following your kind invitation I wish to say a few words of future possibilities of the moving picture trade rather than walking the out-trodden path of what has been done.

When, about ten years ago, I said in an article that the time will come when the letter carrier will bring with your morning paper a film roll so that the news cannot only be read but happenings actually be seen upon the screen while sitting at your breakfast table, it seemed like the illusion of a dreamer. Nevertheless there has been opened at Berlin, Germany and is in actual operation since about three months the first *life motion daily news office*, where telegrams are displayed upon the screen while at the same time moving pictures of the actual happenings are shown. The admission is free to everybody and the venture proved an enormous success and the biggest advertisement for the enterprising newspaper. Naturally this illustrated news is restricted to news of the city of Berlin and immediate vicinity, but how long will it be before such news agencies will be started in every city, and my prediction will become true that the mail carrier will bring the film roll with the morning paper?

Another great obstacle which seemed to stand in the way of the realization of this prediction was the lack of a machine which would display moving pictures without the aid of an artificial light, a machine small enough and simple enough to be handled by any member of the family, be it big or small, a machine adapted to display the standard size of films now used by the manufacturers all over the world. This obstacle has been overcome by my new Home Machine, which weighs only about five pounds, which can be handled by a mere child without any previous instruction or practice. With this machine is used a standard gauge film. The film may be displayed once or a hundred times. No artificial light whatsoever is required, and it will be a short time only after I place the machine on the market before every household will own a moving picture machine.

This opens another field to the moving picture business, i. e., *The Life Motion Picture Family Album*. Up to now we went to a photographer, had our picture taken and looked as nice as possible. After the operation was over our face has been retouched and we often wondered who the person was at whose picture we looked. In nine out of ten cases it looked somewhat like we would have liked to be, but we were far different from our photograph. In the future a life motion picture will be taken of our family. We will be seen by others and by us as we really are and not as we would like to be. There will be a family album consisting of real, live pictures, pictures which never grow old, pictures which do not fade away, pictures which we cherish in old age as we do them now, pictures which in old age bring before us in true life our childhood days, pictures which enable us to see in life motion those who have long departed, but whose memory we cherish and whom we would like to have with us still alive. This will become a great industry, far greater than we may be able to grasp at this moment.

There is another great span which is left to the moving picture industry to bridge over, and that is the medical field. A small beginning has been made in this line by me and others, but the full importance of the moving pictures in the medical profession has not been grasped as yet. The medical student learns now from text books what he needs in actual life. Skilled operations about which he reads in books and which become the basic element for important studies are lost by millions who in the future will see the great medical expert perform this operation hundreds and thousands of times, thus bringing the lesson to eyes of millions who otherwise would only read about the wonderful achievement. As the eye is quicker to grasp and to hold than the mind, it can only be surmised what importance the moving picture will play in the medical field.

(Continued on page 18.)

FROM LARGER CITIES

REPORTS OF CONDITIONS IN THE MOTION PICTURE FIELD.

Smaller Houses Disappearing and Fine Ten-Cent Houses Increasing—In the Larger Cities the Changes from Independent to Licensed Service Predominate, Where Changes Have Been Reported.

Reports from MIRROR representatives in the larger cities of the country indicate no falling off in motion picture interest. Good houses are taking the place of the small ones, and seating capacity is increasing. Admission prices are being raised to ten cents. Changes in service from Independent to Licensed is frequently noted, especially in New York, Philadelphia, Boston, Chicago, Pittsburgh, Cincinnati and other large centers. Following are a few reports in detail:

In Cincinnati Business Fell Off.

Matters in the moving picture line have been extremely quiet in Cincinnati for a long time past, and will doubtless remain so until Fall. Business fell off materially toward the close of last season, and while all of the large downtown houses have remained open during the Summer, it is doubtful if any of them have done better than pay expenses. Most of the smaller neighborhood theatres are still closed, but those that are open report satisfactory business considering the time of year. Only one new theatre, a handsome west end house at Court and Freeman, has been opened for many months past, and none are in contemplation as far as known. It is perhaps significant that one of the older and smaller houses in the center of the city is being dismantled and will again become a retail store. Such changes in the matter of service as have come to public attention would indicate that the Licensed houses are gradually gaining at the expense of their Independent competitors.

Prosperous in Pittsburgh.

There are about forty moving picture theatres throughout the city of Pittsburgh, and all of them are seemingly prosperous. At many of them small vaudeville acts are presented in addition to the pictures. Nearly every house changes its films daily, and it is estimated that over three hundred films are shipped in and out every day, both kinds of service being used, although the Lincesed houses largely outnumber the Independents.

Small Houses Suffer in Toledo.

Toledo has something like twenty moving picture shows. The houses located downtown report a fair business, but the outlying districts are barely making a living, and the film supply houses report them very slow in their payments. The same complaint is heard regarding the shows supplied by the film companies in the small surrounding towns. As nearly as can be learned all are taking their films from the supply houses identified with the Syndicate. Three small shows have closed their doors for the Summer, but claim they will open in the Fall. THE MIRROR correspondent in Toledo is of the opinion that the public is becoming wearied of the motion pictures.

Nearly All Licensed in Kansas City.

The motion picture houses in Kansas City, and there are said to be some forty of them, have been doing a nice business all Summer in spite of the warm weather, new ones opening almost weekly, while the old ones continue with no evidences of decreased attendance. None of the regular theatres are open during the Summer, hence the motion picture houses have had a clear field in the downtown amusement circles. However, this is not expected to make any material difference, and none of them expect to close on account of the openings of the larger houses.

When Kansas City was limited to some twelve or fifteen of these amusement places they were all located in the downtown district, but during the past Summer many of these "nickel theatres" have sprung up in all parts of the city, almost every neighborhood, it seems, having its motion picture show.

Licensed films are used almost exclusively; in fact, so far as could be ascertained only two houses use the Independent service. No changes are contemplated at present by any of the managements.

The Yale Amusement Company, the largest company here, controlling a dozen or more houses, reports excellent business, which it expects to keep up and even increase with the coming of cooler weather. It also runs a large film exchange, supplying many of the smaller houses here and elsewhere throughout the West.

The Licensed films seem to be by far the most popular in Missouri and Kansas.

Business Good in Albany.

The moving picture theatres in the city of Albany, of which there are eight, have all remained open throughout the early Summer, and with two exceptions all have continued to do a highly satisfactory business catering to the patrons of this form of amusement. Proctor's Annex, which is conveniently located, is one of the favorite houses where all the up-to-date Licensed films have been shown. Proctor's vaudeville house, which has been devoted to pictures and vaudeville since the closing of the regular season, has been well patronized and the pictures are of the highest grade. The pictures will be discontinued upon the opening of the regular vaudeville season, Sept. 6. The Majestic and Star, which is under the same management, are doing well, the former house presenting vaudeville acts in conjunction with pictures, while the Star is strictly devoted to pictures and songs. There are no announcements of any changes in the management of the picture houses, neither will there be any further increase in the number of theatres offering this form of amusement here. The two exceptions noted above, the Unique and White Way, only recently closed.

Improvement and Prosperity in Providence.

The season in Providence, R. I., has been very gratifying as regards moving picture houses. There are a number of small houses which offer this style of entertainment in the outlying districts, and all have done a good business in spite of the warm weather. Of the larger houses in the center of the city, which include the Bijou, the Nickel, the Scenic and Bullock's Temple of Amusement, the managers are unanimous in proclaiming one of the best seasons to date, with the prospects even better for the Fall business. Manager Royce, of Bullock's Temple, and Manager Bradstreet, of the Scenic, combine a vaudeville bill with their films, which has met in each instance with the hearty approval of their patrons. They have already booked a number of high grade vaudeville acts for the Winter season, which will without doubt boom the houses materially. Managers Reilley and Wesgate, of the Bijou and the Nickel, respectively, confine their entertainment to moving pictures and illustrated songs. The songs used are always thoroughly up to date and rendered by capable soloists or quartettes, as the case may be. In each instance special scenery and stage and electrical effects are used in connection with the selections, and this innovation has stamped these houses among the foremost of theatres of this variety.

All of the larger houses and most of the smaller ones in Providence used Licensed films exclusively, thereby obtaining the best pictures procurable.

Under the old building law, which was terminated June 30, Dr. Black, of this city, obtained a permit to erect a moving picture house on Mathewson Street. As yet no steps have been taken toward renovating the building, and it is believed that this house will not be in operation before another season.

The Scenic also obtained a permit under the old building law to enlarge on the present site, and in this connection the contractors are working steadily erecting a balcony which, when completed, will enlarge the capacity of the house some four hundred seats. This will be completed and ready for occupancy at the opening of the Fall season.

Plans are under way for the building of a new foyer to Bullock's Temple of Amusement. Although this is the newest house in the city, having been opened late in May, Manager Royce is working for the convenience of his patrons, and when the opportunity allows operations will begin at once.

All Licensed in Fall River.

There have been only two changes in the houses of Fall River, Mass. The Puritan, formerly under the management of Hill and Hooper, has passed into the hands of Julius Cahn. At present the theatre remains closed and its future policy unknown. William B. Stecker has taken the management of the Scenic and presents from week to week pictures dealing with life on the plains and among the Indians. The Bijou and Premier still remain under the same management, each week presenting a very attractive bill that meets with much favor from their large patronage. The Bijou is the most popular picture house in the city. During the Summer the attendance has decreased, due to the parks and beach resorts being opened. All the theatres use Licensed films. Several small picture houses were opened in the eastern section of the city at different times during the past season, but all of them have been closed on account of the poor attendance.

Photo De Youngs, N. Y.

INGVALD C. OES.

Independent House Best in Galveston.

The seven moving picture theatres of Galveston, Tex., have been doing as large a business as during the Winter months, the beach attractions seemingly having no effect on the attendances. Of the four leading houses, the Lyric uses Licensed film service; the Vaudette, Independent; the Crystal, Licensed, and the Majestic, Licensed; all using second and third run pictures. The Vaudette, using Independent service, appears to do the largest business, but every theatre reports profitable business. At present no changes are contemplated for the Fall months.

Good Business in Hartford.

In Hartford, Conn., the moving pictures supplemented by vaudeville and illustrated songs have done a big business all the season daily, including Sundays. The Scenic, a cosy and finely fitted house, with marble entrance, situated midway on the best insurance block in the city, has been extremely successful and patronized by the best classes. Manager H. C. Young is very enthusiastic over prospects for the coming season and will make some improvements.

(*Continued on page 21.*)

VIEWS OF INDEPENDENTS

THEY TAKE A ROSY VIEW OF THE MOTION PICTURE SITUATION.

Max Lewis and William Swanson, of Chicago, Predict a Good Season—Ingvald C. Oes, of the Great Northern, Is Also Optimistic—The Independents Claim Half of the Exhibiting Managers Around Chicago.

Among the Independent film makers and importers the feeling expressed is decidedly optimistic. Ingvald C. Oes, of the Great Northern Company, said to a MIRROR representative:

"I look for excellent business in the Independent field this Fall. I think you will find that Independent houses will increase in number instead of decrease, as has been claimed, largely because many theatre managers wish to show a different class of pictures from their competitors."

Opinion of Max Lewis.

Max Lewis, of the Chicago Film Exchange and the Phœnix Film Manufactory, thinks the Independents are in a better position than ever just now, and that the prospects for the coming season, beginning Sept. 1, are excellent. He says the American Independent manufacturers are making better films than ever.

In regard to the number of film using theatres the coming season, Mr. Lewis is convinced that investigation will show a birth rate of new theatres equal to the death rate of small places which have had to give way to newer places in better buildings. He sees increasing indications that the theatre to stay will be the fine establishment with good ventilation and modern improvements and with good, clean bills. As an instance of confidence in the future of this kind of theatre he cites that a well known Chicago firm owning a chain of houses recently leased a $50,000 new theatre property in a suburban business center for ten years at $6,000 a year and paid $10,000 advance rent.

Rental prices among the Independent exchanges are in better condition, according to Mr. Lewis, than at the association establishments, and he feels sure that the association is reaching out to absorb film exchanges on a well defined plan of having but one exchange in each of the largest cities. He says Kleine and others were taken in after it was seen they were necessary, which conviction required about a year to demonstrate, and that now it is seen other manufacturers and dealers should have been taken in. Mr. Lewis thinks it is now almost if not quite too late to complete the combination, as too many Independent concerns are getting established.

In Chicago the Independents say they have about 40 per cent. of the business, but outside the city more than 50 per cent.

William Swanson's Rosy Predictions.

Has the moving picture passed into decline, or does the future hold forth brighter prospects for the exhibitor?

With this question the representative of THE MIRROR approached William H. Swanson in his office at Chicago. Perhaps there is no man in the film business to-day who is in a better position to judge the conditions, past, present and future, of the moving picture industry than Mr. Swanson. He operates or controls a large number of moving picture theatres, besides having one of the largest Independent film renting businesses in Chicago, with branches in St. Louis, Omaha, New Orleans, Salt Lake City and Charleston, S. C. During the present Summer Mr. Swanson has been conducting picture shows in all the large theatres in the vicinity of Chicago, among them being Decatur, Springfield, Lincoln, Danville, Jacksonville and Litchfield, Ill., and the steady increase of business as the weeks have rolled by has indicated that the moving picture craze—if it may be called such—is still in its infancy. Said Mr. Swanson:

"We took on a number of theatres in the larger cities of Illinois for the Summer, presenting a programme of moving pictures changed daily, with the illustrated songs changed twice each week. Occasionally we strengthened the show with a vaudeville feature. In some cities this was necessary, as other theatres had introduced vaudeville, and it was necessary for us to put on a strong show, as we had the best theatre and the largest seating capacity. At Decatur, for instance, vaudeville was not needed, and when we close the Summer season there on Aug. 28 we will have played to nearly two hundred thousand paid admissions this Summer. There are five moving picture shows in Decatur, including our own, which is installed at the Powers' Grand, with a seating capacity of 1,600. Reports from there show that on Saturday night the attendance will run in the neighborhood of 3,000. All the other houses are playing to capacity, which proves conclusively that Decatur wants moving pictures.

"Our Independent service was the first to reach Decatur, and I believe that the very excellent programmes we have been giving there are a big factor in the increasing business. At Springfield, Danville, Lincoln, Jacksonville we have played to the largest business ever done in these houses during the Summer months.

"The present agitation over the theatrical bookings has in some way affected the one-night stands, and I am now preparing to take over for the Fall, Winter and Spring several of the larger houses and run pictures during the off nights and in some cases

practically all season. I have just closed a contract with George W. Chatterton, who controls the Chatterton circuit, to open his house at Urbana on Aug. 23; also to play all his open time at his other theatres. From this you can see that I figure the moving picture business is not on the decline, and that amusement seekers will be very well satisfied to spend their spare time during the Winter months in visiting the picture shows.

"The Independent films are showing greater improvement every day, and since venturing forth as one of the leaders of the Independent movement my business has exceeded any like period while I was a member of the association.

"I predict the most prosperous season ever known in the moving picture world."

REPORTS FROM THE FIELD.

(Continued from page 16.)

The Empire is independent and will add vaudeville. The Majestic is licensed and has also the biggest and best vaudeville bill in the Southwest. The house will soon be renovated and redecorated.

The Grand, in Marshall, Tex., has been running all Summer with pictures.

The Electric, licensed, in McCook, Neb., recently installed a curtain and scenery and gives vaudeville acts occasionally. The Pastime is independent. Both houses are doing well.

Both picture shows, the Airdome and Nickelodeon, in Louisiana, Mo., are licensed and no changes are contemplated.

The Star, of St. Joseph, Mo., is independent, and the manager, W. D. Spurlock, will about Sept. 8 open a new house, at ten cents admission, to be called Wonderland. The Bijou, independent, is a ten-cent house. A new theatre, the Royal, now being constructed, will open soon under the management of Frank Newman. The Airdome runs pictures between the acts and the Crystal has pictures in addition to vaudeville.

The Freeland, Pa., Grand Opera House is closed for renovation and will run pictures on dark nights during the coming season, using licensed service. The Star and Lyric, regular picture houses with vaudeville, are licensed.

The Star, Hippodrome, Gayety, and Lyric, Binghamton, N. Y., are all licensed and continue to do well. The Elite is independent and reports good business and prospects.

The Acme, Goldsboro, N. C., uses licensed films. No change in management is likely. Business good.

The Orpheum and Majestic, Montgomery, Ala., are both licensed. Business continues good. No change in policy or management.

The Royal, Henderson, Ky., will continue licensed as always.

The Nickelodeon will use Independent films. Improvements have been made and prospects are for continued good business.

There are four houses at Frankfort, Ky., three of which are licensed. Business fair, but four houses are too many for a town of this size.

The Princess, Lexington, Ky., is in its third year of continued success. Use first run licensed service from O. T. Crawford, Louisville, featuring Biograph and Selig pictures. The Bijou is doing an increasing business, and uses licensed films through Southern Exchange. The Hippodrome and Majestoscope are also doing well with licensed films.

The Lyric, Thomasville, Ga., licensed, enjoying good business, while the Majestic, with independent service, has also done well.

Wonderland, at Owensboro, Ky., is using licensed films. S. R. O. sign out nightly.—Item: Manager Rogers says that he prefers THE MIRROR to all other papers. The Majestic has changed to independent service and running the only nickel show here.

The Lyric, Bijou, and Wonderland, Saratoga Springs, N. Y., all licensed and doing well.

There are five houses at Watertown, N. Y., and doing well; they are the Antique, Bijou, Lyric, Star, and Wonderland.

Keith's Music Hall, Pawtucket, R. I., has had good season. The New Star and Globe have packed houses nightly.

The Star, Cortland, N. Y., reopened with first run films, and did good business at once.

The Motion World (seating capacity, 900), Auburn, N. Y., has run all Summer; licensed. The Burtis' Auditorium (seating capacity, 500), licensed, will open early in September. Theatorium (seating capacity, 150): independent, ran all Summer, and was well patronized. Dreamland (seating capacity, 160): independent, satisfactory business. Item: The moving picture business this season has been much better than last; two houses which closed during the hot spell last year remained open this.

Palmyra, N. Y., has two houses, both use licensed films, and have had good business. They are the Opera House and Happyland.

The Bijou and Lyric, Perth Amboy, N. J., report steady business.

Elmira, N. Y., with a population of 50,000, will start the Fall season with but two motion picture houses, the Happy Hour and the Grand. The Happy Hour occupies the site of the old Casino Theatre and has a large seating capacity, while the capacity of the Grand has recently been increased by an addition to the building it occupies. Both houses are enjoying good business. The Mozart and the Rialto, vaudeville houses, will continue to offer pictures as parts of their regular bills.

The four houses at Jamestown, N. Y., continue to good attendance. May's, seating capacity about 200; Royal, seating capacity about 300; Lyric, seating capacity about 800; Bijou, seating capacity about 300.

Proctor's, Cohoes, N. Y. (seating capacity 1000), licensed. Has had filled houses all Summer. The Empire (seating about 400) has been very successful. The New Theatre will seat about 1200. The policy of this house remains undecided.

The Opera House, Belfast, Me., continues to draw well, while the Elite also gets its share.

Waugh's Opera House, St. Albans, Vt., continues to draw well.

Breed's Theatre at Norwich, Conn., has strong feature films and is doing well.

At Dover, N. H., the motion picture business continues good and will no doubt be better when the Fall season opens, as local manufacturing business looks promising. The Clement will continue to use licensed film service, and an architect is now working on plans to enlarge the house in order to give more seating capacity. The Bijou has been closed all Summer, presumably to make extensive improvements, but nothing has been done at this writing, and the house is still dark. A new picture house is under way, and it is expected will be ready about the first of October. Dan Gallegher, of Manchester, will be manager. Sherman will open the City Opera House about the first of September, and will show moving pictures every Saturday, matinee and night, when the house is not booked for other attractions.

The two motion picture houses at Brunswick, Me., have done a fine Summer business and the Fall and Winter seasons look promising. The Pastime has been improved and enlarged by W. C. Gould, the owner. Pictureland was purchased by Hindoo Sam, who has gone to much expense to improve and enlarge it. Both houses use licensed films.

The Nicolet, Brattleboro, Vt. (seating capacity 200, licensed), will enlarge and put in new front. The Lyric is run in connection with St. Johnsbury and Hardwick, Vt., and uses the independent service.

The Nickel, Middletown, Conn., has been refitted and enlarged to accommodate 900; licensed films. The Crescent has seating capacity of 600 and also uses licensed service. Business has been exceedingly good at both.

The Premier Scenic Temple is the only house at Portsmouth, N. H., giving motion pictures exclusively. Licensed films are used and no change seems likely.

Willimantic, Conn., has two first-class houses—Bijou and Scenic. The first seats more than 400 and the latter about 500. Licensed films are used and the business outlook is very attractive, with a new trolley line and the new No. 6 American thread mill starting up.

The Scenic and Bijou, Willimantic, Conn., both doing capacity business.

The exhibit of talking pictures in Columbia, Pa., was put on there at the Bijou and attracted more patrons than could be accommodated. Independent films are used here. The Alvin and Happy Hour use licensed service and are well patronized.

At Caldwell, Ida., the Magic and Scenic are now both owned by the same parties and use only licensed films. Business exceeded all expectations and still continues.

At Taylorville, Ill., the Elks' and Alcazar continue to attract good business with licensed films, while the White Palace is also doing fairly well with independent service.

At Luna Park, Johnstown, Pa., running independent, with good business.

There will be no change in the moving picture field at Bradford, Pa. The Star will use independent films and the Theatorium will continue with licensed service.

At Elyria, O., the Elyria Theatre will be run as a 10 and 15 cent house. The Airdome and Electric have had an exceptionally fine season. The Bijou will continue as a straight 5-cent house, under management of the Lake Shore Film Company, of Cleveland, O. The American will be rebuilt and controlled by the same firm.

The Globe, of Johnstown, Pa., is being remodeled. It is a licensed house, as are the Stadium, which is having a new front; the Auditorium, and the Park. The Lyric is the only independent house.

The Majestic, of Burlington, N. J., now runs independent service. The Auditorium is licensed.

At Tacoma, Wash., the Majestic, Circuit, Lyric (newly opened), and Grand all use licensed films.

Motion pictures will continue at the Airdome, Pomeroy, O., until November. Manager John Kaspar will continue to use licensed films here as well as at his other two houses—viz., the Pomeroy Electric and the Family, at Middleport, O.

The Lyric, of Marietta, O., will be improved and will use licensed pictures. The Grand is licensed and the Theatorium is independent. The Colonial has closed owing to bad location. Bert Cram, the manager, has joined with Albert Walt, of the Star, and will open a first-class house later in the season.

S. LUBIN'S PREDICTIONS.

(Continued from page 16.)

But the moving picture is not only confined to the progress of the medical profession; it includes almost every vogue in life, and while at the present time it is mostly an entertainer, its main object in the future will be as an instructor.

The manufacturers do not rest upon their laurels; they are striving constantly to improve the machines as well as the pictures. It will only be a question of time when color photography will be a concluded fact. Nature will be naturally reproduced and what is now done insufficiently by hand will appear as nature's mirror by the aid of a creative mind.

I may mention the stereoscopic moving picture and other great inventions which will be more fully exploited in the near future, but I will leave this for another article for some later date. S. LUBIN.

AMERICAN PICTURE MACHINE.

The American Moving Picture Machine Company, which has been somewhat inactive recently while perfecting certain improvements in the projecting machine which it manufactures, will have the improved machines ready for the market early in the Fall. One of the new improvements has to do with the handling of the loop. The American machine is said to be the only one permitted by the fire underwriters to operate with an electric motor. The motor is a handy little affair attached to the machine and easily regulated.

TO BE SOLD BY THE SHERIFF.

The St. Johns, N. B., papers announce that the property of Amusements, Ltd., operating the Princess, picture and vaudeville theatre, at that place, will be sold at sheriff's sale on Aug. 16 at the instigation of G. C. Jordan, who claims to have loaned money to the enterprise at various times. The property consists of a Power projecting machine, a Hallberg economizer, a rheostat, piano, 400 chairs, electric light and other fittings. An announcement says the house will reopen Sept. 1. Other houses are doing well.

NOVEL IDEAS.

The contract for the most popular lady and gentleman at the Grand, Brunswick, Ga., is drawing large houses and the interest in the contest is warm. This house also has an "electric orchestra," which is a novelty that pleases.

The Human Singing Dolls, at Keith's Music Hall, Pawtucket, R. I., have proved a good drawing card.

SONGS AND SLIDES.

The slides by Scott and Van Altena for "When the Woodland Flowers Bloom in the Spring" are quite pretty, but the flowers are not of woodland varieties nor are they generally speaking flowers that bloom in the Spring. Consistency should be of some value even in song slides.

The Charles K. Harris song "Was I a Fool?" is rather insipid for such a noted writer to produce, and the slides that go with it show the young man who is supposed to be asking the question in a series of such agonizing attitudes that we are forced to answer by saying that he undoubtedly was.

A very pretty girl posed for the Elite slides for "Dream of Me and I'll Dream of You," and the scenes were well selected, but the coloring is irregular and dauby.

The song "Helen May," published by a Cleveland firm, is wretchedly doggerel so far as the lyric is concerned, depending on one bad pun for its only excuse. The slides, by Levi, are scarcely up to the standard.

PICTURE BUSINESS IN CANADA.

St. Johns, N. B., a city of 45,000, handsomely supports six picture houses. The Nickel recently installed a double Edison projecting plant and now uses Biograph, Selig, Kalem, Lubin, Essanay, and films of this class. The Unique, with its handsome new balcony, seats 700 people. Happy Half Hour is a Summer house, seating 1,000. The Princess goes more largely into vaudeville. The Star does good business. The Bijou closed for two weeks for improvements.

The Theatorium, of Brantford, Ont., has closed. The house only seated 134.

The Nickel, St. Johns, Newfoundland, broke all attendance records Aug. 3, owing to added musical features.

Chatham, Ont., will have two picture houses this season, the Princess and the Empire. The latter is the old Star, rebuilt by the new owner, W. Stein. The Princess is a 10-cent house.

STUNG WITH A BAD PICTURE OUTFIT.

Joseph Lee McCrea, coachman in the employ of Patrick Welch, a Spokane, Wash., millionaire railroad builder, had ambitions to become an amusement purveyor. He met Charles Louden, who represented he had a contract with the Great Metropolitan Carnival Company, in response to an advertisement, and on the strength of a telegram he paid $185 to John Logan for a moving picture outfit worth less than $5. The police believe Louden and Logan are confederates. W. S. M'CREA.

SUNDAY DECISION IN OKLAHOMA.

There is a possibility that the theatres in Bartlesville, Okla., will shortly begin to give Sunday performances. In a case in the Muskogee, Okla., courts recently the judge ruled in favor of the theatre managers and local managers are discussing the proposition. John Flinn, manager of the Oklah Theatre and Oklah Airdome, and the pioneer in the amusement business at Bartlesville, does not favor Sunday performances, but the managers of the four moving picture theatres do.

BIOGRAPH FILMS

Trade Mark

Released August 16, 1909

Trade Mark

WITH HER CARD

The Story of a Woman Scorned

The more we love the nearer we are to hate, and there is no hate as bitter as that of a woman scorned. This is the subject treated in the Biograph latest issue. A young comic opera favorite is attended by two suitors, one an honest, sincere, young man, who wants to marry her, and the other, an indifferent, blase fellow, who merely considers her with many other of his whims. However, with woman's peculiar nature, she deeply loves the latter, and when he coldly throws her over for a society belle, that love turns to violent hatred. She will stop at nothing to avenge the insult, so both suitors being stock brokers, she enlists the sincere lover's services to ruin the jilt, promising to marry him the day it is accomplished. As the rival's holdings are in open market, the scheme is easy, and success crowns his efforts. Although she is revengeful, she is not heartless, and sends him back the spoils of the game with her compliments, keeping her promise with the other, whom she now sees in a different light, and loves.

Length—1,000 feet.

Released August 19, 1909

HIS WIFE'S VISITOR

The way to reform a recalcitrant, truant hubby is to make him jealous, and Bessie, though but a short time married, hits it just right. Harry goes off for a session at the club, and she arranges things to appear she has had a visitor—a male one, at that. Two chairs, side by side at the table, two wine stained glasses, and a half smoked cigar comprises the layout. Well, the scheme works great, and Harry now beats curfew by a city block every evening.

Length—526 feet.

MRS. JONES' LOVER

Or, I WANT MY HAT

We are all aware of Jones' jealous nature, and when he espies a large bouquet of flowers and a strange hat in the hall a threatened fatality was averted by the explanation that the flowers were a present of a lady friend and the hat belonged to a vase mender whose services the maid engages to fix a vase.

Length—467 feet.

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SAVING CURRENT

INFORMATION OF GREAT VALUE TO ALL HOUSE MANAGERS.

J. H. Hallberg, an Electrical Expert, Discusses the Current Problem as It Presents Itself to Theatre Managers—Regular Attraction Theatres Interested as Well as Picture Houses

In the rush of routine work the manager and electrician of a theatre do not get a great deal of spare time to devote to reading up on every new electrical development, even though some of these may have a tremendous influence on his electric current bills. At the present time, when most of the regular theatres are closed, the writer hopes this article will find its way into the hands of those interested in securing a perfect light for all classes of theatrical illumination at the lowest possible cost.

It must be borne in mind that it is impossible, as a general rule, to secure the same amount of illumination of the same quality from electric current without the expenditure or investment of a certain amount of capital in order to secure the necessary apparatus for reducing the amount of current required.

There are many inventions and new schemes submitted to theatres for improving the light and reducing the expenses, the commercial success of which may be open to doubt and criticism, therefore, the manager is sometimes apt to throw down a good proposition which really would save hundreds if not thousands of dollars.

Considering the equipment of electric lamps in a theatre, the writer begs to say that he has had about twenty years' experience in the design, manufacture, sale and application of almost every known illuminating medium for electric current, therefore the following statements may be accepted as representing facts which may be realized in practice.

Spotlights.

It is well known that wherever an open arc lamp, such as is required for a spotlight, or any other stage arc, it is necessary to reduce the line voltage delivered by the electric light company, which is usually 110 or 220, to that required for the arc on the lamp, which averages 35 volts on alternating current, and 50 volts for direct current. In order to secure this voltage reduction for each arc lamp it is necessary to install a rheostat, which uses up between 50 and 80 per cent. of the total power delivered to the lamp circuit, giving off useless and undesirable heat. Every one knows also that these rheostats are fire traps, as in many instances they are so poorly designed and constructed that the wire gets almost red hot, making the device dangerous to operate, and expensive to maintain.

There is no excuse for operating any form of stage arc lamp on a rheostat any longer, as there are now available at reasonable cost automatic electric economizers, which are absolutely guaranteed to save 40 to 50 per cent. on 110 volts direct current, and 60 to 70 per cent. on 220 volt D. C., and on alternating current, the saving is even greater, being as much as 65 per cent. on 110 volts and over 80 per cent. on 220 volts.

Besides effecting the above great saving on the electric current required, the light is better, especially on alternating current circuits, and there is absolutely no danger from fire, and the undesirable heat from the hot rheostat is dispensed with. The cost of economizers for direct current is considerably higher than for alternating current, but as a general rule the direct current equipment pays for itself in from nine to twelve months' time, and on alternating current the economizers pay for themselves within two or three months' time, especially where the lamps operate many hours per month.

Moving Picture and Stereopticon Lamps.

Almost every theatre has been, or will soon be, equipped with a complete moving picture and stereopticon outfit. Arc lamps for this class of work require from two to several weeks ago as a moving picture and four times as much electric power as the ordinary spot light, therefore, the automatic electric economizer is still more valuable for this class of work, in fact, it is indispensible. The foregoing current saving set forth for spotlights applies equally to moving picture and stereopticon lamps. As a matter of fact where moving pictures are exhibited from five to ten hours per day, the economizers have been known to pay for themselves within one month's time, and the light is much more powerful and brilliant than it is possible to make it with the rheostat, especially where alternating current has to be used.

Incandescent Lighting.

Within the past year much has been said about the new Tungsten Incandescent Lamp, which without a doubt saves 70 per cent. on the amount of current required for the regular incandescent carbon lamp giving absolutely the same candlepower. The Tungsten Lamp has a further advantage in that it gives an almost white light, whereas the regular carbon lamp gives a yellow light, which decreases in intensity quite rapidly with age.

Those who have tried the Tungsten Lamp have undoubtedly noted the fact that these lamps may only be installed where the lamp hangs or sits perpendicularly, because of the fact that there are a half a dozen or more very fine wires made of Tungsten within the globe of the lamp, which will sag and break if the lamp is put at an angle. The Tungsten Lamp is so delicate when made for the usual line voltage, which is 110, that the breakage in shipment, while handling, and even after the lamps are installed with great care, is so excessive, and the lamp being quite expensive, the saving in current is often more than offset by the expense for new lamps.

Recently there has been placed on the market a line of electric Economizers for low voltage Tungsten Lamps, which may be made for connection to the regular 110 or 220 volt lines, giving only ten to twenty volts on the lamp circuit, permitting the use of a Tungsten Lamp requiring only ten to twenty volts. You can easily understand that when the voltage on a Tungsten Lamp is reduced from 110 to 10, the wire within the lamp may be made ten times shorter, or ten times heavier, which makes the lamp very rugged, permitting the lamp to be put in any desired position without danger of the filament sagging or breaking when the lamp is burning. This extra strong filament also withstands with a very small percentage of breakage the jar to which it may be submitted in transit and while it is being installed.

The low voltage tungsten lamps are obtainable in any candle power from 4 to 60, and the cost of the lamp is less than the cost of a similar lamp made for 110 volts. As a matter of fact, it is impossible to get a tungsten lamp smaller than sixteen candle power to operate on 110 volts, therefore the above mentioned economizer and low voltage tungsten lamp opens up a new field where a saving of 50 per cent. can be effected on direct current and 65 to 70 per cent. on alternating current for all classes of incandescent lighting, with no more expense for lamps than with the regular carbon lamp.

For electric signs the four candle power tungsten lamp gives an absolutely white light of great brilliancy and saves from 70 to 75 per cent. on the current bill. Managers and electricians will do well to investigate the above described systems, which will undoubtedly reduce the entire cost of theatrical lighting at least 50 per cent., and the equipment will pay for itself in less than one year's time, besides giving a better light and being much safer than the old system.

J. H. HALLBERG.

PICTURE THEATRES COMBINE

COMBINATION OF LUBIN AND OTHER LARGE PICTURE HOUSES COMPLETED.

Felix Isman, George Earle, Jr., and S. Lubin the Chief Backers—William Gane Said to Be Slated for General Manager—The American Moving Picture Company the Title of the New Corporation.

The statement comes from Philadelphia that the new corporation for the control of the Lubin theatres in that and other cities, forecasted some weeks ago in THE MIRROR, is now an accomplished fact. The corporation is known as the American Moving Picture Company, and it has taken over ten of the largest vaudeville and moving picture houses in Philadelphia as well as houses in other cities, including Baltimore, Reading and New York. It is understood that the new house which William Gane is completing at Broadway and Thirty-first Street and which will be ready for opening early in September will be in the combination.

Formal announcement of the new combination has not yet been made, but it is known that the company is practically ready to begin operations, while its chief promoters and organizers have in reality been running the new combination for some weeks.

The men who are back of the movement are Felix Isman, George H. Earle, Jr., and S. Lubin. None of these three appears as an officer or director of the company. Isman's partner, Jules Mastbaum, is secretary and treasurer and general supervisor of all the houses.

William Gane, formerly of Gane's Manhattan, New York, who opened the Eleventh Street Opera House in Philadelphia sev-

vaudeville theatre, and who is now in New York superintending the building of the new Broadway house, it is said will be general manager of the combine and will attend to the booking. The president and board of directors, it is believed, will be chosen from among office employees.

Mr. Lubin is not to figure in the management of the theatres, but will confine himself to the manufacture of films. Isman and Earle will act in an advisory capacity and will control the entire machinery of the combine.

The report from Philadelphia is to the effect that it is the purpose of the company to obtain control of every five and ten cent amusement place in the central part of Philadelphia, and eventually to shut down the smaller places, so as to confine the business to the larger and best located ones.

It is also reported that the company contemplates the erection of additional motion picture houses in New York City in the best available locations, the number now under consideration being, it is said, four large theatres in all.

William Gane was seen by a MIRROR representative at the new house, Broadway and Thirty-first Street, and when informed of the Philadelphia and other reports referred to above, declined to either affirm or deny them. He was willing to talk, however, regarding motion picture prospects as a general proposition.

"The days of the five cent house are numbered," said he. "Its finish is in sight, and its place is being taken everywhere by the well built ten cent house with a better class of entertainment. This is the story you will hear all over the country. Personally, I believe that the upward tendency of the motion picture house will not stop at ten cents, but that there will be houses charging 25 cents and even more. I do not claim to pose as a prophet, but I am giving you merely the conclusions resulting from my own experience in the business."

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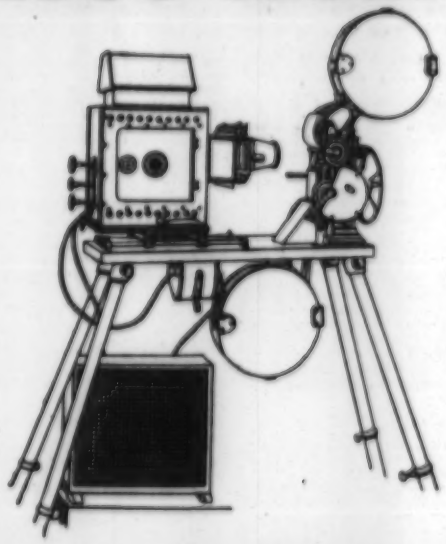

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REVIEWS OF NEW FILMS

EDISON, BIOGRAPH, SELIG, PATHE AND VITAGRAPH PRODUCE NOTABLE WORK.

Two Edison Films of Great Merit, "The Coward" and "The Price of a Soul"—Biograph's Charming Comedy and Other Good Subjects—Selig's "Leopard Queen" a Striking Production—Pathe's "Wild Ass' Skin" a Polished Work—Vitagraph's Trick Production an Excellent Novelty.

Last week saw the release of a number of excellent pictures, of which two films from the Edison Company, The Coward and The Price of a Soul, are perhaps the most notable, as they emphasize the considerable advance that has been made recently by this company in dramatic quality. The Biograph's two comedies, They Would Elope and Jones' Burglar, are specially pleasing, the first one in particular. The Selig release, The Leopard Queen, has striking qualities, while Pathe's Wild Ass' Skin is most artistically acted and produced, introducing French players of note. The Vitagraph trick picture, Princess Nicotine, is unusually pleasing for a film of that class.

They Would Elope (Biograph, Aug. 9).—This delicious little comedy introduces again an ingenue and juvenile whose work in Biograph pictures is attracting attention. They appear as two young lovers who imagine that their parents are cruelly bent on preventing their marriage and they determine to elope and foil their enemies. In reality the parents are delighted and decorate the house for the home-coming. The two youthful lovers have desperate times in their flight to find a clergyman, all the time supposing they are pursued, and in the end they fall into a lake which so dampens the ardor of the girl that she runs home to mother, followed by the distracted boy. The surprise of parents and children is mutual—the parents to find that the marriage has miscarried and the children on learning that joy reigns in anticipation of the union. A friendly clergyman who is present at the jubilee solves the difficulty and unites the bedraggled youngsters. Charming as well as humorous scarcely describes the picture.

Mr. Jones' Burglar (Biograph, Aug. 9).—This "Jones" picture is like welcoming old friends. It is unnecessary to describe the excellent comedy pantomime of this popular pair. Suffice it to say that they get out all the humor there is in the story and then some more. Jones, having stayed out late in a poker game, comes home to find a burglar entering his house. He captures the fellow and forces him to aid in a scene of heroism intended to divert the attention of Mrs. Jones from her husband's late home-coming. The burglar, who is a coward at heart, goes through his part of the play filling a bag with silverware in the Jones dining room and Jones duly holds him up with a gun and recovers the plunder, to the great delight of the good little wife who had primed herself for a curtain lecture.

Satan's Smithy (Pathe, Aug. 9).—The colored trick spectacular effects in this picture are novel and pleasing to the eye, but not particularly interesting, although they must have been expensive to produce. A blacksmith is captured by Satan and taken to the infernal regions, where he is released by a fairy.

Charity Rewarded (Pathe, Aug. 9.).—There is some resemblance in this picture to one produced by another European company some months ago, but there is enough difference in the details to make it appear original. It is well acted and staged. A tramp is refused assistance at a country house, but later the little girl of the family gives him food and shelter. That night he discovers burglars entering the house, and comes to the rescue of the family out of gratitude to the child.

Drunkard's Child (Lubin, Aug. 9).—The essential feature of this plot, the apprehension of a burglar by a little waif, who has been taken into the family of a kind-hearted man, the burglar turning out to be the father of the waif, was used some months ago by the Great Northern Film Company, but the Lubin producers have improved on the ending of the story by not having the boy shoot his own father, as was the previous version. Instead, the father is shot by the man of the house, and thus safely removed from the story. The picture is interesting, and is acted with reasonable ability.

The Newest Woman (Lubin, Aug. 9).—There is little to this picture, but what there is has been presented with sufficient skill to make it amusing, although if the two principal players had acted more naturally and with less wild gesticulation the effect would have been improved. A woman buys an outlandish costume of bloomers, which she proposes wearing. Her husband in retaliation dons a grotesque outfit, in which he threatens to accompany her, whereupon the wife relents and both costumes are thrown into the street to be picked up by two tramps who proceed to put them on. Having done so, they look at each other and fall dead at the sight.

A Coward (Edison, Aug. 10).—No picture the Edison Company has ever produced approaches this one in finished finesse and dramatic coloring. It proves that the Edison players mean to come to the front with the higher quality of film production which the public demands. Only one unfortunate circumstance appears in connection with the film. The photography is not clear in some of the most critical parts of the film. The strength of the picture depends largely on the facial expression of the chief character, but in the film the face looks flat, due, possibly, to too strong a light. Nevertheless the picture is deeply impressive and holds attention with a powerful grip. The story is adapted from the Guy de Maupassant short story of the same title, and tells of a man who, being insulted while with a lady in a restaurant by a notorious duellist, challenges the man and a duel is arranged for the following morning. That night the challenger passes alone in his room, a prey to the most horrifying apprehension. In desperation he at length kills himself.

Apprentice Boys at Newport (Edison, Aug. 10).—Excellent views of evolutions and drills of United States Naval apprentices at the Newport Training School are presented in this film.

Dust in His Eyes (Gaumont, Aug. 10).—An amusingly extravagant situation is elaborately developed in this picture. A young man with a small particle of dust in his eyes asks different people to blow the dust away, but all attempts at relief fail until a little child undertakes the operation and succeeds.

Retaliation (Gaumont, Aug. 10).—A short but affecting story is told in this picture, but it is not any too reasonable. A young man becomes angry at his aged father for breaking his plate at the table, and he brings from the dog kennel a wooden bowl for the old gentleman's use. Later the unnatural son finds his own little boy fashioning a piece of wood and the boy tells him it is to be a wooden bowl for the boy's father when he grows old. Struck by the lesson, the man begs the old father's forgiveness, although in reality it is probable that a man who would force his father to eat from a dog's dish would be beyond redemption.

Cyclist's Horn (Gaumont, Aug. 10).—This is a farcical film showing how a bicyclist, on being required to carry a warning horn, buys one that is capable of blowing over everything it encounters. The comedy is too far fetched to be very laughable.

Princess Nicotine (Vitagraph, Aug. 10).—The clever novelty of this trick picture makes it exceedingly welcome. Although we look for little of this class of work from Americans, the Vitagraph Company has here proven that it is not from lack of ability that we do not produce more of it on this side. Princess Nicotine is a charming young girl, who appears to come out of a man's tobacco box, climb into the bowl of his pipe, and do other interesting acts to his great amazement.

For Her Sweetheart's Sake (Vitagraph, Aug. 10).—There are interesting scenes in this film, but the story is so unreasonably melodramatic and the different scenes so unevenly strung together that the effect is very much weakened. The story has also been done before, or, at least, one very nearly like it. The daughter of a wealthy man disguises herself as a boy, and hires out as office boy in her father's office, where she discovers the wicked partner up to some sort of devilry and saves the honor of her young clerk lover.

Pompey's Dream (Pathe, Aug. 11).—This is a colored trick comedy, showing a man too acrobatically drunk to be convincing, who falls asleep and dreams that the imps of the infernal regions have him. When he revives he swears off intoxicants, to the great joy of his wife.

The Sacrifice (Pathe, Aug. 11).—The overdrawn and improbable sacrifice of a tramp forms the basis of the plot. Out of gratitude to a young woman who has saved him from a mob he saves her life from her jealous rival by receiving in his own body the knife blow intended for the girl. The picture is well acted.

A Maid of the Mountains (Essanay, Aug. 11).—This is a story of moonshiners and might, therefore, be expected to be strongly melodramatic. It is a question, however, if it would not have been much more effective if it had been arranged and acted along more plausible lines. The moonshiner's daughter, who wears a divided skirt, falls suddenly in love with a deputy marshal, and when her father would kill him interferes and saves his life. Banished by her father, she is taken by the deputy to his mother. Later a raid is arranged on the moonshiner's still, a telegram of instructions coming from Washington, but, as the message was so dimly reproduced in the film, we can only guess at its contents. We how discover why the girl has been wearing a divided skirt, for she mounts a horse and rides to warn her father. The raid takes place, but the old man has escaped and the young deputy goes in pursuit of him. When he overtakes him the girl is there, and the deputy, for love of her, casts off his badge of office and takes her in his arms, setting the old man free.

Laurels (Gaumont, Aug. 11).—This is a series of historical views in colors showing the use of the laurel in different ages.

A Long Reach (Gaumont, Aug. 11).—An extremely ingenious and amusing idea is well utilized in this trick comedy. A policeman has an elastic arm that is capable of reaching forty or fifty feet. He pursues a thief to a roof, where the thief escapes down a chimney. The policeman reaches down after him into a bedroom, the hand at the end of the arm feels around till it finds a man in bed, seizes him and drags him up the chimney. It is the wrong man. Another reach brings up the cook, and the third attempt captures the astonished and horrified thief. Outside the police station a great crowd collects to see this remarkable officer, but the long arm reaches out and scatters them in all directions.

The Better Way (Biograph, Aug. 12).—There is a false note sounded in this film that mars the beauty of an otherwise touching and well acted picture. A man of years, but of excellent heart and character, marries a young girl only to find that she really loves a young man nearer her own age. Sadly he tells her to go with her lover, and the two take him at his word, wandering out into the country fields. Here the lover very naturally treats himself to a kiss, but the girl is shocked and leaves him, running home to her mother. A subtitle tells us that she had expected something higher and better than this, but what it could have been we are at a loss to know. She is finally led back to her husband, where she is duly forgiven. All this is supposed to have taken place in Puritan times, when history teaches us that a young life acting as this one is represented as doing would have been forever ostracised. Just what in this picture is "the better way" is left for the reader to imagine. Is it the idea of letting the girl go away with her lover, or is it her own act in doing so, or is it her repudiation of him because he wanted a kiss, or is it the husband's act of forgiveness?

The Leopard Queen (Selig, Aug. 12).—This picture is, indeed, a notable and striking subject, as the Selig Company promised it would be. Nevertheless, there are details that could have been managed with better effect, as, for instance, the unexpected meeting in the jungle between the animal buyer and the girl who had been immured there alone for five years, and who had made strange friends of the leopards. The two meet and shake hands with about as much interest as they would have shown if they had run across each other on State Street, Chicago. Of course, they fall in love, and the animal buyer engages her for his life partner and his meal ticket as well, as he puts her to work with her pet leopards in a circus. The valuable feature of the picture is the handling of the leopards.

The Unexpected Guest (Lubin, Aug. 12).—The "unexpected guest" is an infant that is produced at a wedding. It is supposed to belong to a young man who is about to be married, the mother having just died in a hospital, but as the baby is scarcely six months old, and two years is said to have elapsed since the alleged father and the mother have seen each other, we must be permitted to have our doubts unless we allow for the fact that this picture is from Philadelphia. Otherwise, the story is in doubtful taste, dealing rather broadly with a delicate situation. The mother of the baby is a nurse in love with a young doctor. This is before there is any baby. The young doctor's father has other intentions for him and induces the girl to give him up. Two years later we see her dying in a hospital, while the young doctor is about to marry a rich girl. The dying woman writes a letter, and the rich girl comes to her and takes the baby off her hands, producing it at the wedding to the astonishment of the guests. The young doctor rises to the occasion by accepting the infant. He is rewarded by the rich girl, who consents to marry him after all.

Out of Work (Kalem, Aug. 13).—This picture is a melodrama, but it is not excessively so, and the acting shows a welcome tendency to keep away from mock heroics. But some of the scenes are dragged out too long, while the characters stand around or move aimlessly about with no apparent object in view. The story hinges on the plot of a well-dressed villain to have a new farm hand arrested for robbing a drunken messenger, the villian himself being the robber. This incident of committing a robbery and having the hero or heroine accused of the crime has done duty in so many pictures, frequently those of the Kalem Company, that it is pretty nearly time for it to be retired on pension. Of course, the accused farm hand is cleared and wins the farmer's daughter.

The Price of a Soul (Edison, Aug. 13).—For a second time in a week the Edison Company is to be credited with a really high-class subject—the kind that must be relied upon to advance motion picture production. The story is adapted from the opening chapters of Victor Hugo's Les Miserables, and tells of the experience of Jean Valjean with the bishop, when after having been expelled from the inns of the town he is taken in by the good bishop, and given food and shelter, but rewards his benefactor by making off with his silver plate and is arrested and taken back to the bishop's house, where the good man first saves him by declaring to the officers that the silver was a present to the prisoner and then claims Jean Valjean's soul for God. It is true that the acting might have shown more effective feeling, but it is, nevertheless, of intelligent, impressive quality, free from all ridiculous staginess, and shows careful and conscientious endeavor. The scenic backgrounds are of superior quality, and the adaptation is excellently managed.

Furnished Rooms to Let (Edison, Aug. 13).—This comedy starts in with great promise, but ends in a general mix-up, when it would appear that the groundwork had been laid for a series of humorous complications. The father and mother of two young men start on a journey and the young men, being out of funds, hang out a "Rooms to let" sign and fill the house with a varied assortment of lodgers. Having missed their train, the father and mother return to the house, run into the quarreling lodgers and have them ejected. Here the story ends.

Trip to Jupiter (Pathe, Aug. 13).—Trick comedy, dissolving scenic effects and colored film are cleverly utilized in this fairy story, telling of a king who is so impressed by an astronomer and his telescope that he dreams of a trip through space to Jupiter, where he offends and is kicked back to earth.

Cigar Butt Pickers in Paris (Pathe, Aug. 13).—These views of Paris scavengers at work picking up remnants of smoked cigars and cigarettes are not overpleasing to sensitive nerves, but the curse is taken off partly by the final scene, which represents the reclaimed tobacco as being used to fumigate plants and flowers in a hothouse. Tobacco users will hope that the explanation is as truthful as the first scenes appear to be.

The Foxy Farmer (Gaumont, Aug. 14).—In order to appreciate the humor of this story, such as it is, one must understand that the farmer in the story is required to pay a tax or tariff on the live stock he takes to market. To escape this tax he first starts out with his dog in a bag. The customs officer examines the bag and the dog runs home, as the farmer intended. Returning, he comes back with the same bag over his shoulder, but this time containing a pig, and is allowed to pass without examination. But unfortunately the bag is overturned by another traveler and the trick is exposed. There is a chase after the pig of doubtful interest, but at last it is caught and the duty collected.

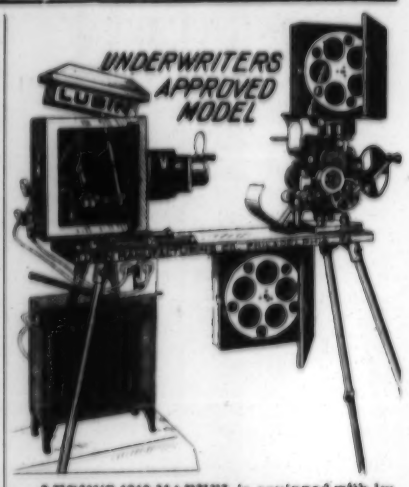
Peddling Shoes (Gaumont, Aug. 14).—An itinerant shoe merchant enters a saloon and tries to sell the proprietor a pair of shoes, offering him every variety of footwear without being able to interest him and only to learn in the end that the saloon keeper is a legless man. There are a few moments of laughable comedy, but for the most part the scene is overdrawn and loses its effect.

Why She Didn't Marry (Gaumont, Aug. 14).—This is a short colored comedy picture, showing the dream of a fickle old maid to whom one suitor after another appears, causing her to reject the preceding one. The acting is cleverly carried out and the costumes and coloring are very good.

The Wild Ass' Skin (Pathe, Aug. 14).—This is another film d'art issued without special announcement as to its high quality. The parts are taken by celebrated French players, and the acting is of that polished character peculiar to the Pathe pictures of the best class. The story is from Balzac and tells of a poor poet who loved a titled lady, but his love is not returned. He is about to kill himself when he becomes the owner of a magic ass' skin. The possessor of this skin can have anything he asks for, but with each wish the skin shrinks in size and when it has disappeared the life of its owner goes with it. The poet gains wealth and the woman he loves, but his lavish demands on the magic skin bring the inevitable end.

The Obdurate Father (Vitagraph, Aug. 14).—We can imagine that this film was produced some months ago when it was thought that picture pantomime must be acted with race-horse speed. Everybody moves as though in a hurry to get it over with, and as a result whatever good situations are developed are lost in the rush. The story, also, is of the crude sort formerly in vogue, while some of the scenes are of the painted canvas variety. Briefly the story concerns a young man who is intrusted by his father with valuable papers. They are stolen from him while he is assisting a pretty girl to her feet. He marries the girl, but the father disowns him until the papers are providentially recovered, when he relents and everybody is happy.

The Gift of Youth (Vitagraph, Aug. 14).—This is a fairy story not very cleverly staged and managed, but having at least a good moral. An aged couple wish for youth and their wish is granted, but the woman, now young, starts to elope with a stranger and the husband is about to murder the pair when the fairy changes them back to old age, to their great joy and satisfaction.



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WHY NOT HARMONIZE?

HAVE THEATRICAL PRODUCERS AND FILM MAKERS INTERESTS IN COMMON?

Samuel Long, of the Kalem Company, Argues That the Appearance of Stage Stars in Film Pantomime Would Be Valuable Publicity for the Stars—Twenty Million Americans See Every Licensed Film.

Can motion pictures—the pictures as they are now exhibited throughout the world—be brought into harmony with theatrical attractions, so that each will be of benefit to the other?

There have been various attempts to use specially produced films to secure novel effects on the stage, sometimes with success but more often without, but this is another matter and is not referred to in the above question.

What is referred to is the possibility of theatrical producers and film manufacturers working together, when it may appear to their mutual advantage to do so, if it shall ever so appear. There are well informed people who believe that the time may come when managers of great stars or attractions will see a substantial advertising benefit to be derived from the wide exhibition of specially posed films showing selected scenes from their productions or suitable pantomimes in which the stars may perform. It is argued that the picture houses of the United States are exhibiting to a public estimated to number fully twenty million admissions each week, and that the exhibition to these people of a film subject in which a stage star may appear, under favorable and satisfactory conditions, would be of incalculable benefit to the star's fame and reputation, serving as a means of publicity, more valuable than any amount of press work that could be devised.

Opposed to this view, it is argued by many that the advertised appearance of an actor or actress of ability in a picture pantomime would so belittle the player that his or her reputation would be injured instead of benefited. It would be said, according to the opponents of the idea, that the film showing the star in pantomime having been exhibited broadcast in five and ten cent shows, nobody would pay a dollar or two dollars thereafter to see the original. The same argument is used against the proposition of showing tabloid reproductions of successful plays.

"People would say," said a well-known manager to the writer, "that they had seen my play in the pictures for five cents. Why should they pay me one dollar or more?"

This is the ground that was taken by the owners of the Ben Hur production when they went into court to prevent the unauthorized motion picture exhibition of scenes from the play. Other managers have held similar views, and for a long time there has been a pronounced hostility on the part of many theatrical managers against any invasion of their field, as they call it, by the film makers.

"The feeling is so strong," said one manager to the writer, "that it must take years to break it down, even assuming that we might eventually find it of advantage to do business with the picture people as you suggest."

At the same time the manager referred to admitted that the matter was worth serious consideration.

"I am now convinced," said he, "that the pictures are with us to stay, and we must reckon with them in the future."

In reply to the allegation that people who may have seen films showing stars in pantomime or scenes from plays would not pay the regular prices to see the originals, it is held by many that the direct contrary is true. Samuel Long, president of the Kalem Film Company, whose information on the subject is exceptional, due to the fact that he has been connected with film manufacture for many years and that it was his company that produced the much discussed and contested Ben Hur film, in reply to questions from a MIRROR representative, said:

"You have mentioned the Ben Hur case. Aside from any copyright question, do you suppose that the exhibition of our film ever kept anybody away from the original play? May it not have helped to advertise the play? I read the other day that the Ben Hur attraction had made more money for its owners than any other enterprise they ever put out. I don't know how true this is, but if so, how much may not our film have helped in the necessary publicity?"

"The exhibition of films showing scenes from plays or presenting stars in pantomime," continued Mr. Long, "would, in my opinion, be of great advantage to the theatrical attraction. The film is short, necessarily confined to less than twenty minutes, and if it be well done could only result in creating a desire to see more. The argument you mention, that having paid five or ten cents to see the film would prevent a person from paying regular theatrical prices to see the original, is not reasonable. You might as well say that having paid one cent for a newspaper containing pictures and descriptions of the attraction, the reader would not pay the regular price to get into the theatre, or having seen pictures of the star or play on the billboards he would be satisfied and would stay away.

"I see that in the Keith and Proctor houses motion pictures of Miller's 101 Ranch Wild West are being exhibited. Can these pictures be of any possible damage to the show itself? On the contrary, are they not the very best kind of advertising publicity? I am told that Keith and Proctor recognize the value of picture advertising, and that they exhibited in their picture houses a film showing Miss Kellerman in her diving act prior to her appearance in their vaudeville houses. Evidently the pictures in her case did not damage the drawing power of the original.

"It has been urged that appearance in motion pictures will belittle the star player and do damage to his or her reputation, but this assertion is not borne out by the facts. I remember a number of years ago Joseph Jefferson posed for the Biograph in seven scenes of Rip Van Winkle, and I never heard that his reputation suffered. Marshall P. Wilder posed for the same company, and so did Anna Held. Have people stopped going to see them? Then there was May Irwin, and I might mention many others of former times.

"Coming down to recent times, the Pathe experiments with the best French players show what can be done in France, and I see no reason why similar results may not be attained here. Some of the American companies have already made headway along this line. You know the Essanay Company had Henry Dixey in a pantomime, the Vitagraph had Humphreys and Kilgore, and recently the Edison Company employed Cecil Spooner. Each of these players, I am told, received liberal compensation, but I will venture the assertion that the advertising publicity in the cases where the names of the stars were announced is of more value to them than the money they received.

"I am satisfied," said Mr. Long, in conclusion, "that the presentation of motion picture films showing theatrical stars in good pantomime in the eight or ten thousand moving picture houses of America would be of more ultimate cash value to the stars than to the film makers in the sale of the films."

FROM LARGER CITIES.

(*Continued from page* 17.)

although scarcely any are needed, as the house is of comparatively new interior. The lower floor will be pitched, and this will be done one-half at a time, so as not to interfere with the house remaining continuously open, as it has from its first opening. The Nickel Theatre has become firmly established; though considerably smaller, it has been a most successful venture. At present it is closed, undergoing alterations. The Happy Hour Theatre (the old Auditorium) is the newest comer to the field and is holding its own. At Parson's, the Hartford and Poli's moving pictures and illustrated songs are given Sundays during the regular season to packed houses.

From Independent to Licensed in Syracuse.

Owing to an oversupply of picture houses, some of the older houses admit a falling off in business this season, while others claim to be doing more. The Savoy (vaudeville and pictures) has done a big business and will soon enlarge the gallery capacity 300, making a total seating capacity of about 1,300. This is the only house where a change of film service has been made or is contemplated; they changed from Independent to Licensed on July 12. The Happy Hour is being redecorated. No change of management can be learned at any of the houses.

Legal Complications in Detroit.

Owners of small picture shows in Detroit threaten to discontinue business and fight the city ordinance that requires them to furnish a bond of $1,000 before they can obtain a license to operate their establishments. And the owners of the small amusement places are wrathy because the men operating the larger shows are not objecting to the bond requirements. They say it is a real hardship for them to furnish the bond, but the larger amusement places can do this without difficulty. There are about sixty motion picture shows in Detroit, the majority of which are in the outlying districts of the city. Besides the bond a $50 license fee is charged.

Alleging that the handling of moving picture films does not come under the head of "strictly office business," Daniel J. Campau, of Detroit, has commenced an action to oust the National Film Company as a tenant in the Campau Building. Campau states that the company leased rooms in the building for "strictly office business," but that it has been using it for the storage of films and for washing films that have been used. The films, he complains, are highly inflammable, and he says that his insurance will be raised 14 cents per $100 if the company is permitted to remain.

The Majestic, Family and Princess theatres of Detroit are playing capacity business each afternoon and evening and rank as the leading moving picture houses of the State.

Too Few Licensed Subjects in Wilmington.

At Wilmington, Del., there are six picture houses, of which two, the Lyric and the "Hyrups," use Independent films, the latter stating as a reason that the house is unable to get sufficient Licensed subjects not used by other local houses. The "Hyrups" is putting in a new front and tiled floor. The other four houses all using Licensed service, are the Savoy, Pickwick, Bijou and Music Hall.

Good Business in Birmingham.

In Birmingham, Ala., the motion picture houses are Pastime, Airdome, Amus-U, Alamo and Marvel. All are enjoying good business and will continue under the same management during the Fall season. The O'Brien, which was closed for the Summer, will open again in the Fall and present the same class of attractions which made it so popular during the Spring. The Airdome will be closed when cold weather comes on, to be reopened in the Spring. All the houses use the Licensed film service, and are contemplating no change. The Summer business has been exceptionally good and indicates a most prosperous Fall season.

No New Houses in Macon.

There are no prospects of new houses in Macon, Ga., and one house, the Elite, discontinued business some time ago. Those left are the Palace, Lyric and Theatorium, all of which use Licensed service, with no idea of changing. They are looking for a good Fall season, especially so owing to the present good price for the cotton crop.

All but One Licensed in Trenton.

There are eleven houses showing pictures in Trenton, N. J., and several closed for the Summer with no present indication as to the Fall. Of the eleven houses four, the Royal, Nicolet, New Bijou and Bijou, are under the management of Charles Haldberger. The other houses are the Star, Lyric, Savoy, Joyland, Limit, Washington and Palace. The Royal, New Bijou, Savoy, Joyland and Limit have vaudeville in connection with pictures. All but the Palace use Licensed films.

Small Places Disappearing in Philadelphia.

"As for the moving picture houses, there are too many of them," writes THE MIRROR correspondent from Philadelphia. "The weeding out process has been going on for some time, and the end is not yet, even with a return of prosperity in general trade. The workingman, with his normal income restored, will without doubt seek a higher grade of amusement for himself and family, just as he improves his home living. There is, too, a formidable competition with which the smaller moving picture shows will have to contend in the Moving Picture Company of America, referred to in another column."

St. Louis Has 181 Houses.

According to the latest local census in St. Louis there are 181 motion picture houses in that city. It is the first time there has ever been a complete count made of all moving picture shows. There are a few others which have been closed down for the Summer and which are not included in the total, making in all probability 200 when the vacation ends. Whether there is any profit in the moving picture show business or not, the city is getting a neat rakeoff. The 181 shows now open for business are paying an aggregate of $4,525 a month, or more than $54,000 a year.

LICENSED FILM RELEASES.

Aug. 16.	(Bio.) With Her Card. Dramatic	1000 ft.	
" 16.	(Lubin) How Brown Got Married. Comedy	680	"
" 16.	(Lubin) The Hungry Actor. Comedy	235	"
" 16.	(Pathe) Heroic Father. Col. Drama	672	"
" 16.	(Pathe) Cold Plunge in Moscow. Scenic	246	"
" 17.	(Vita.) Liberty for An Hour. Drama	355	"
" 17.	(Vita.) The Judge's Whiskers. Comedy	591	"
" 17.	(Gaumont) Little Drummer of 1792. Drama	497	"
" 17.	(Gaumont) Cobbler and Millionaire. Drama	427	"
" 17.	(Edison) Simple Home Dinner. Comedy		
" 17.	(Edison) Far from the Madding Crowd. Comedy.		
" 18.	(Essanay) Wonders of Nature. Scenic	1000	"
" 18.	(Urban) The Strikers. Drama	567	"
" 18.	(Urban) Building Barrels. Industrial	400	"
" 18.	(Pathe) Elastic Transformation. Com. Trick	295	"
" 18.	(Pathe) Two Lovers and a Coquette. Comedy	567	"
" 19.	(Bio.) His Wife's Visitor. Comedy	526	"
" 19.	(Bio.) Mrs. Jones' Lover. Comedy	467	"
" 19.	(Lubin) Measure for Measure. Drama	965	"
" 19.	(Selig) Yellow Jacket Mine. Drama	1000	"
" 20.	(Kalem) Queen of the Quarry. Drama	990	"
" 20.	(Kalem) Dog Circus Rehearsal. Comedy	170	"
" 20.	(Pathe) Doomed. Col. Drama	836	"
" 20.	(Edison) The Web of Fate. Drama.		
" 20.	(Edison) 'Tis Now the Very Witching Time of Night. Comedy		
" 21.	(Pathe) Rover Turns Santa Claus. Drama	417	"
" 21.	(Pathe) Getting Even With Everybody. Comedy	544	"
" 21.	(Urban) The King's Protege. Drama	647	"
" 21.	(Urban) Up the Mountain from Hong Kong. Scenic	287	"
" 21.	(Vita.) Way of the Cross. "High Art" Drama	990	"
" 21.	(Bio.) The Indian Miner's Romance. Drama	994	"
" 21.	(Pathe) The Hat Juggler. Col. Vaude	377	"
" 23.	(Pathe) Dances of Various Countries. Scenic	482	"
" 23.	(Lubin) Before the Dawn. Drama	615	"
" 23.	(Lubin) Wifey Away. Hubby at Play. Comedy	320	"
" 24.	(Edison) A Child of the Forest. Drama.		
" 24.	(Vita.) Judge Not, That Ye Be Not Judged. Drama	447	"
" 24.	(Vita.) Borrowed Clothes. Comedy	538	"
" 24.	(Gaumont) Too Gentlemanly. Comedy	510	"
" 24.	(Gaumont) The Frock Coat. Drama	560	"
Aug. 25.	(Pathe) The Eternal Romance. Col. Drama	771 ft.	
" 25.	(Pathe) Tennessee Guards. Scenic	207	"
" 25.	(Essanay) On Another Man's Pass. Drama	950	"
" 25.	(Gaumont) Broken Ties. Drama	777	"
" 25.	(Gaumont) Sevres Porcelain. Mystery	194	"
" 26.	(Bio.) The Seventh Day. Drama	993	"
" 26.	(Bio.) Oh, Uncle. Comedy	292	"
" 26.	(Lubin) Nearsighted Mary. Comedy	495	"
" 26.	(Lubin) Midnight Sons. Comedy	385	"
" 26.	(Selig) A Royal Outcast. Drama	1000	"
" 27.	(Kalem) The Conspirators. Drama	410	"
" 27.	(Kalem) The Dyspeptic and His Double. Comedy	525	"
" 27.	(Pathe) Manufacturing Bamboo Hats. Col. Indust	443	"
" 27.	(Pathe) A Billposter's Trial. Comedy	426	"
" 27.	(Edison) The Patience of Miss Job. Comedy		
" 27.	(Edison) Dash to Death. Drama.		
" 28.	(Vita.) The Evil that Men Do. Drama	925	"
" 28.	(Pathe) Professor's Dilemma. Comedy	423	"
" 28.	(Pathe) Hypnotic Wife. Comedy	482	"
" 28.	(Gaumont) A Generous Emperor. Drama	304	"
" 28.	(Gaumont) The Horse on the Haystack. Comedy	297	"
" 28.	(Gaumont) Great Event at Podunk. Comedy	337	"

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Our Comedy Subject
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Take Me Up In Your Airship, Willie
How Do You Do, Miss Josephine
If the Wind Had Only Blown the Other Way
Red Head (and others)
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"SPECTATOR'S" COMMENTS.

The story is the thing, as THE MIRROR has many times declared, and the manufacturers are now generally coming to this conclusion. George Melies in announcing his entry into the manufacturing business in America, is offering attractive prizes for best subjects. Pathe Freres have for some time been employing the best authors in France in picture story composition. The Biograph Company has long been paying more attractive prices for scenarios than formerly prevailed. The Selig Company is said also to have early recognized the value of the author's work. The Edison, the Lubin and the Vitagraph companies are now offering better remuneration, and the Essanay Company, besides paying more liberally for stories, takes great pains to supply information to writers regarding the style in which manuscripts should be prepared.

* * * *

From a circular sent out by the Essanay Company for the instruction of authors, it is a pleasure to quote:

We are forced to decline many a manuscript because of some fault in the story, and it is with the hope of putting the writer on the right track in making successful stories that the following suggestions are offered:

We receive a majority of our manuscripts, perhaps, from magazine writers, some of whom have won reputation in this department of literature. The reason so few of these manuscripts are found practicable is because of the long experience of the authors of writing pretty lines and phrases to the neglect of interesting situations and plot. A scenario must tell a complete and interesting story with no intricate complications, nothing which cannot be observed at a glance. The story must be told in pantomime, gestures and actions being substituted for dialogue. The most successful motion picture story is the simple story with a strong plot.

Dramatic material must be such as will appeal to every one. A plain, simple story of love and heroism, with original situations are the most acceptable. Stories of modern American life are more acceptable than costume plays or those demanding extravagant settings. However, an exceptionally good story will find acceptance no matter where its locale. Strong, thrilling melodramas are not barred, but are not in great demand. Dramas average from 850 to 1000 feet in length of film, taking from ten to fifteen minutes to run.

Regarding comedies, the Essanay instructions are that the ideas must be original, the scenes brief, the action brisk, every situation humorous, assuring a laugh, yet telling a plausible story. There is also a demand for good comedy dramas. In conclusion it is advised that authors should submit their stories in synopsis form, not exceeding 350 to 500 words.

* * * *

All this attention to the authors, as well as the higher prices now prevailing for manuscripts, should and probably will attract a better class of writers, resulting in the development of a genuine motion picture literature, but the manufacturers should not forget that the producing brain should keep pace with that of the author. While nobody can make much out of a weak story, a bad producer can ruin a good story. Some directors and producers that the writer has heard mentioned are possessed with the false idea they must remodel every story that comes into their hands. It is probably true that a vast majority of manuscripts that they handle require changes to make them practicable, but it is folly to suppose that this is always necessary. If high grade writers are to be employed there must be intelligent effort to interpret their ideas along the lines conceived by the authors.

* * * *

The practice that has grown up among the more progressive motion picture manufacturers, commenced by the Pathes, of so placing the camera that the characters will appear in heroic size on the screen, thus making facial expressions clear to the spectators, is severely criticised by the *Show World*, a Chicago paper, which says: "They seem to imagine that they have accomplished a decided step in advance, where, as a matter of fact, they are rapidly descending to the ranks of the amateurs." Unfortunately for th's opinion, it is not indorsed by the public. People prefer to see characters on the screen close enough to know what they are thinking about, and until photography and projection are developed far enough to make this possible and still retain the figures lifesize and in more perfect perspective, we may expect to see heroic figures continued on the screen.

* * * *

F. C. Gunning, of Chillicothe, O., in writing to THE MIRROR ordering the paper sent to him regularly, says:

I think your moving picture department is great and I rely a great deal on your reviews of films. Consequently I want the paper by mail direct, so as to get it on time. My newsstand has been unable to get the copies of July 17 and July 24. Will you kindly send them to me, as I want to keep my file complete?

Mr. Gunning's appreciation of THE MIRROR'S film reviews is in line with many other testimonials received at this office.

THE SPECTATOR.

RECORD INCREASE.

F. C. Aiken, president of the Theatre Film Service Company of Chicago, says prospects were never better at this time of year. Increases in business the last week in July and the first week of August broke records.

ADVERTISES IN LOCAL PAPERS.

Manager Lanning, of the Auditorium, Burlington, N. J., makes a strong bid for patronage by advertising in the local afternoon paper the films to be shown in the evening. This space is watched with keen interest by moving picture lovers in Burlington and adjacent towns.

PRAISE FOR "THE MIRROR."

Personal Statements from House Managers in Mt. Clemens, Mich.

THE MIRROR correspondent at Mt. Clemens, Mich., took a novel method of collecting information and opinions from the motion picture houses for publication in this number of THE MIRROR. He secured written or authorized statements from the several managers. Incidentally it may be stated that one of the managers compliments THE MIRROR. The statements follow:

To the Editor of The Dramatic Mirror:

Dear Sir: For the benefit of your readers I take great pleasure in stating that I use licensed films only, and they give perfect satisfaction and my business is good at all times, and I hope with the good results that I am getting that the picture people will keep up their good work, as the pictures and business keep getting better every day. Many thanks to you for the good work that you have done for the picture people that are in the right field. A MIRROR reader and truly yours.

SAMUEL SAYERS.

Mr. R. G. Peltier, proprietor of the Bijou and Majestic theatres, at Mount Clemens, states that he is using licensed pictures in both houses, using a little vaudeville from time to time, but featuring the pictures. Mr. Peltier states that without licensed pictures his business would be a frost. After this Summer season he intends erecting one of the most modern picture houses in the State.

Nelson Opera House is using independent films, furnished by the Detroit Film Exchange, and is getting elegant service. We use twenty-one films weekly. The public is not satisfied with moving pictures only, but demands up to the minute vaudeville in addition. The trend of public sentiment shows that pictures please and are necessary to satisfy the house patronage, but they alone cannot constitute a satisfactory bill.

J. C. MORRIS,
Lessee and manager.

MOVING PICTURE NOTES.

The Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., presented an exceptionally fine programme of moving pictures and illustrated songs to good business 2-7, notwithstanding extreme hot weather. The Baby Show came to a successful end 7.

At the Electric, Butler, Mo., the Cameraphone, under direction of Gough and Walker, to S. R. O.

The popular Airdome, at Pomeroy, Ohio, will continue until November with motion pictures and vaudeville. The past week Hughes Brothers, of the Keith circuit, were the vaudeville feature. Manager John Kaspar will continue the same policy at his two theatres—viz., the Pomeroy Electric and the Family Theatre, Middleport, Ohio, during the coming season.

Large audiences continue to be the rule at the Garrick, Philadelphia, where Howe's travel pictures have become very popular, as they should, for the entertainment is most instructive, as well as pleasing. The pictures remain unchanged this week, and include The Arrival of the American Fleet at Sydney, Australia; The Ravages of the Recent Flood in Hyderabad.

DATES AHEAD.

Received too late for classification.

ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 26—indefinite.
CREOLE SLAVE'S REVENGE: Baltimore, Md., 23-28.
DOLLAR MARK (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.
FINAL SETTLEMENT (Clay T. Vance, mgr.): Boston, Mass., 16-21.
GAY MUSICIAN (John P. Slocum, mgr.): Toledo, O., 22-28.
GEORGIA TROUBADOUR MINSTRELS (Wm. McCabe, mgr.): Bessemer, Mich., 15-17, Fifield, Wis., 18, Ogema 19, Westboro 20, Whittlesey 21, 22, Stetsonville 23, Dorchester 24, Boyd 25, Cadott 26, Colfax 27-29.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Fall River, Mass., 19-21, Lowell 23-25, So. Framingham 26, Middleboro 27, Brockton 28.
GORTON'S MINSTRELS: Warsaw, O., 19, Butler, Ind., 20, Montpelier, O., 21, Angola, Ind., 23, Albion 24, Napanee 25, Valparaiso 27, Gary 28.
HENDRICKS, BEN (Wm. Gray, mgr.): Cleveland, O., 21-28.
HICKMAN-BESSEY STOCK (Eastman; Bert Leigh, mgr.): Davenport, Ia., 15-21, Ottumwa 23-28.
IN PANAMA (Al Rich, mgr.): Harrisburg, Pa., 26, Altoona 27, Johnstown 28.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): McKinley, Me., 19-21, Camden 23-25, Islesboro 26-28.
KING OF BIGAMISTS (A. H. Woods, mgr.): Detroit, Mich., 15-21, Cleveland, O., 23-28.
LEONARD'S MINSTRELS. EDDIE Welch and Plunket, mgrs.): Bridgeport, Conn., 17, 18, Brooklyn, N. Y., 21-28.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Cleveland, O., 21-28.
MOULIN ROUGE BURLESQUERS: Toronto, Ont., 16-21.
ON TRIAL FOR HIS LIFE: Boston, Mass., 23-28.
PAYTON STOCK (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Pittsburgh, Pa., 23-28.
QUEEN OF THE OUTLAW CAMP: Washington, D. C., 23-28.
TAYLOR STOCK (H. W. Taylor, mgr.): Canton, O., 23-28.

QUESTIONS ANSWERED.

GEORGE GOBING BURNELL, New Haven, Conn.: THE MIRROR does not furnish addresses. Write to the persons named, care of THE MIRROR, and your letters will be advertised and forwarded.

HARRY C. GRIGGS, Shreveport, La.: Issues of THE MIRROR containing reviews of the plays you name are as follows: The Midnight Sons, May 29, page 6; The Family, April 3, page 7 (Kansas City correspondence); The Boy and the Girl, April 3, page 6 (Chicago correspondence), June 12, page 3 (New York production); The White Sister, Feb. 27, page 6 (Chicago correspondence); The Mascot (revival at the New Amsterdam, New York), April 24, page 2. The Family and The White Sister have not yet been given in New York city. THE MIRROR will continue, as heretofore, to review all new plays as they are produced.

News of the Summer Parks

At Albany, N. Y., Electric Park (Frank Dikehana, mgr.): Presented a strong vaudeville bill 9-14, which included Strickland, rube musician; Yule and Simpson, Juliet Winston, Misses Lore and Wolford, Corcoran and Dixon; attendance highly satisfactory. Frank Dikehaus has succeeded F. G. Williams as manager. Altro Park (J. J. Carlin, mgr.): Summer crowds 9-14; the added features provided scored a big hit and included Burges and Clara, Ciro and Rochelle, Haines and Brown, and Kilty Duo of Scotch entertainers.

Electric Park, Waterloo, Ia. (Herbert Parker, mgr.): Business good. A new swing of ocean wave has been added to the park for the rest of the season. Electric Theatre (Nick Talty, mgr.): Dark; season closed.

At the free vaudeville theatre at Crescent Park, Providence, R. I., a strong bill was in order, including the Five Boises, the Paul Azard Trio, Marr and Evans, the Great Bingling, and others. Open air concerts by Fay's American Band is featured at Vanity Fair. The vaudeville theatre presented Ward and Stone, Irene Irving, and La Belle Orise. The Forest Casino at Rocky Point continues with moving pictures and illustrated songs, and the usual midway attractions.

Electric Park, Kansas City, Mo., comes to the front the week of 8 with a novelty of unusual attractiveness in the shape of a beautiful pyrotechnic display called The Fall of Messina, with accompanying music by the Philipini Band. After the intermission, instead of the usual second part, the fireworks display is given on the far side of the lake, with a special ballet by some 100 young women and a drill by a square company. Immense crowds were in attendance and it is expected that some admission records will be broken during the week. Forest and Fairmount parks continue to draw good crowds nightly and present the usual attractions.

At Scranton, Pa., Luna Park (Lew B. Sloss, mgr.): The Shriners had their outing here Aug. 6, and it was a brilliant affair. The special feature was the music. Our Own Bauer's Band and Alexander's Band, of Wilkes-Barre, in the bandstand, and Miles' Orchestra and Oppenheim's Orchestra in the dancing pavilion. The free attraction was Kudara's Imperial Japanese Acrobatic Troupe. The Tasma Troupe, with their Aerial Teeth Whirl, for week of 9. Rocky Glen Park (A. Trothingham, mgr.): The free attraction for week of 9 was Sant Tenello, the Human Torch. The dancing pavilion was crowded with dancers, and the lake with boats. Marathon race 7 was a great success, there being nearly 15,000 paid admissions. Ford's Ostrich Farm at Luna Park, which has been a feature there, closed his engagement 14.

The Electric Park, Brownwood, Tex. (Sam Phillips, prop.): Moving pictures and vaudeville big business.

East End Park, Memphis, Tenn., A. B. Morrison, mgr.): Jewell's Manikins, Joe Keno and Agnes Lyon, Merritt and Love, the Hiltons, and Tetsuwara Japs composed a bill which pleased fine audiences 8-14.

Dr. Vulcan is still holding his own at Boynton Beach, Perth Amboy, N. J.

Al Fresco Park, Peoria, Ill. (Vernon C. Seaver, mgr.): Balloon ascensions, water races, and Wild West exhibitions have drawn thousands. Concessions are having excellent business.

At Lakeside Park Casino, Akron, Ohio (N. O. T. and L. Co., owners and managers): Ed. F. Reynard, Harvey Devora Trio, Elverton, Walton Twins, Two Wernts, the Chamberlins 9-14. Very satisfactory performances to paying business.

Moxahala Park, Zanesville, Ohio, will close the season with a floral pageant Sept. 6. Attendance has been very large.

Brandywine Springs Park, Wilmington, Del. (People's Rwy Co., mgrs.): Motion pictures, Gattl's Band. Shellpot Park (Joseph E. Henry, mgr.): Motion pictures and vaudeville.

Smith Electric Park, at Fort Smith, Ark.: The managers have decided in the future to give free band concerts, moving pictures and vaudeville performances and each Tuesday and Friday free balloon ascensions and fireworks. Electric Park is owned by the Light and Traction Company.

At Sunbury, Pa., Island Park: Whitney and Bell, Leroy and Payne are drawing record breaking houses 9-14. Rolling Green Park: Big vaudeville acts nightly 9-14.

Sohner Park, Montreal, Que.: Large audiences were entertained by a splendid bill, including Charles Dill and Emily Ward, Hermann's Nephews, Mlle. Leon, the Taylors, assisted by Carrie Roma; Mlle. Vallecitas, trained leopards. Dominion Park: Kearney P. Speedy, high diver, enters his third weeks' engagement and has increased his dive to 120 feet. This week's bill also includes Dick and Alice McAvoy, Bosanquet, Three Burtons, La Ville and Grant, Robert Cuthbertson.

At Electric Park, Kansas City, Mo., 8-14 the usual entertaining bill in the German Village drew good crowds nightly and was much enjoyed. Pauline Moren, the Delano Brothers, Devoy and Dayton Sisters, Warren and Brockway, and Baudoin and Coe made up the bill, all being well received. At Fairmont Park the bill included Bell's Dogs, Wallace Goodwin, the Hurralls and special programmes by Zimmerscheid's Orchestra; good crowds.

The thrill at Palisades Amusement Park, Fort Lee, N. J., is now being furnished by Professor T. H. Flower's giant balloon, of which there are daily ascensions and parachute jumps by Professor George Drew and a young woman known as Little Beneta. In the open air theatre beginning Monday the bill includes Hoey and Lee, Clay Smith and the Meinotte Sisters, Webber Family, and the Cora Youngblood-Carson Sextette.

The fireworks spectacle, Siege of Jericho, presented under the auspices of Battery A and Company D, Wisconsin National Guards, opened a week's engagement 7 at the Circus Grounds, Milwaukee, and the attraction was well patronized.

Pabst Park, Milwaukee, Wis., being the only open air amusement resort this year, has a monopoly on all that class of business, the result being a very successful season. The Great Carver Show still remains, and for an added attraction Albers' Trained Polar Bears have been engaged.

The Chutes, San Francisco, Cal., has been doing very well since its opening July 14, performing elephants being the chief attractions. The Chutes is a stock company and many San Francisco citizens hold stock in the corporation. Irving Ackerman is the president. He is the son of Charles Ackerman, now deceased, who first originated the Chutes enterprise.

Pauline Harice and company in The Prophet and the Princess is now on its tenth week at Wonderland Park, Boston. The act closes Sept. 12, making a season of fourteen weeks without a change. It is of a Biblical nature, extracted from Clarence Bennett's The Holy City.

Newell Park, at East Liverpool, O. (George W. Clarke, mgr.), week Aug. 9 offered Madame Leona's Dog Circus, moving pictures, pleasing large crowds.

At Lincoln Park, Fall River, Mass., Manager I. W. Phelps offered for the seventh week of their Summer season the Lincoln Park Opera co. 9-14 in Said Pasha, with Florence Ackley in the leading role. Special mention should be made of the orchestra under Musical Director Fred Arundell. The stage settings reflected credit upon the stage carpenters, particularly the nautical scene in the first act. Attendance very large.

Bowen's American Band and Duggan and Woods, log rollers, were the attractions at Natatorium Park, Spokane, Wash., the week of Aug. 1. St. Olaf College Band of Northfield, Minn., will play a week's engagement beginning Aug. 21. The band is on its way to Seattle, where it will play at the Alaska-Yukon-Pacific Exposition. Professor V. Melium Christiansen is director.

Elysian Grove, Tucson, Ariz. (E. Drachman, mgr.): High class vaudeville and moving pictures; Martinez and Martinez, Marcella Hamilton; business fair; rainy weather.

Luna Park, Johnstown, Pa. (Ed Stanford, mgr.): Aug. 6: Lizzie Kost, of this city, made a balloon ascension by herself. It was her first effort and well executed. Madame Zeno, a Pittsburgh professional, went up the following night.

At Vallamont Pavilion, Williamsport, Pa. (William H. Ancer, mgr.): Clara Turner co. in Oh, You Kid 5-7, and Mary 9-12, to good sized and enthusiastic audiences. The Artist's Model 12-14.

Byron Spaun's Carnival company exhibited at West Chester, Pa., week of Aug. 9, pleasing large business.

At Central Park (A. B. Leighton, mgr.), Dover, N. H., Aug. 2-7, fine weather and a first-class vaudeville show drew good business to pleased audiences. Hoey and Mosar, Scottie Provan, the Randolphs, and the Jolly Prices were well received.

Lincoln Park, Norwich, Conn.: An attractive vaudeville is offered for week of 9, opening to a large audience. The bill is made up of Gaylor and Graf, Frances Gerard, Harry Dare, Benson and Bell, and the Omega Trio. Business excellent.

Those interested in Capital Beach at Lincoln, Neb., claim to be drawing larger attendance than any other park west of Buffalo, N. Y., with the exception of White City, Chicago. The beach has the largest artificial lake in the country and many good attractions.

Business at Moxahala Park, Zanesville, O., continues good. It is said to be the best season ever experienced here.

Cassius L. Kneeland, of Providence, R. I., is to open a Summer vaudeville and motion picture theatre at Pawtucket, R. I., near Providence.

Arrangements have been completed whereby Palisades Amusement Park, Fort Lee, N. J., was selected by a committee of Bergen County, N. J., farmers as the site of their first annual county fair. The date set is Sept. 18 for the opening, and the fair, which is to be a typical country function, will last for two weeks, continuing over the time of the Hudson-Fulton celebration. Prizes will be offered for exhibitions of agricultural and horticultural products. There will be displays of fine cattle and horses as well as other features, such as are to be found in affairs of this character. In addition to this there will be barn dances, husking bees and the one hundred and one other exhibits and amusements which are wont to provide entertainment for the ruralites.

Moxahala Park, Zanesville, Ohio, attracts large crowds daily and all indications point to a banner season. Open air acts are received with public approval.

A fair is to be held at Du Bois, Pa., Sept. 7-10. The attractions will include races and airship flights.

Capital Park, Trenton, N. J. (William D. Emmerson, mgr.): Business continues fair. Friday nights are devoted to amateurs, proving a big success.

Al Fresco Park, Peoria, Ill. (Vernon C. Seaver, mgr.): Business booming. Weekly fire works display has been popular. Ideal Summer weather.

Fully 25,000 persons visited Willow Grove Park, Philadelphia, last Saturday afternoon and evening, to bid farewell to Victor Herbert and his famous orchestra, whose annual engagement ended, and it was with sincere regret that the vast audience left the great music pavilion. Sousa and his band began their annual engagement at Willow Grove Park last Sunday, and will remain until Labor Day, when the season ends.

Kendle's First Regiment Band, with Ada Frances Piersol, soprano, assisting, last week, succeed Weber's Band at Woodside Park, Philadelphia.

MERCERSBURG ACADEMY
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A school for boys, healthfully located in one of the most picturesque sections of Pennsylvania. Thorough instruction, college preparatory work being especially successful. Personal interest is taken in each boy, the aim being to inspire in every pupil the lofty ideals of thorough scholarship, broad attainments, sound judgment and Christian manliness. Modern buildings. Fine athletic field. For catalogue and further information address,

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THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

PRODUCTIONS MADE DURING THE PAST WEEK IN THE GREATER CITY AND VICINITY.

Seven Perezoffs Make Their Debut at the American—William H. Thompson Presents Pride of Regiment at Fifth Avenue—Other Presentations with Comments.

Augusta Glose.

It has been a few seasons since Augusta Glose, in company with Pauline Chase, of pajamas of pink-hued memory, Lotta Faust, Etta Butler, and Sandol Milliken was wont to romp about in a pretty nightie in that merry little comedy, The Liberty Belles. Since then those little skylarking schoolgirls have gone their divers ways. Miss Chase is established as a London favorite; Lotta Faust has passed beyond the nightie stage and is now displaying in The Midnight Sons at the Broadway Theatre as much of her faultless back as Mr. Fields will allow; poor Etta Butler died in 1908, and Sandol Milliken, via matrimony, has passed from the ken of the theatre, at least temporarily. Miss Glose married, too, but the consent of the happy man of her choice that she might reappear on the stage is something for which he deserves the thanks of the Glose following. Last week, at the Brighton Beach Music Hall, Miss Glose made her reappearance, looking distractingly pretty and not in the least matrimonial or matronly. First in a smart coat and huge hat, she sings of the love affairs of a wax figure in the window of a clothes shop, who is apparently smitten with the window dresser who manipulates her arms and—er—limbs and also dresses and un—well, he prepares her for public view, anyway. In this number, as the figure, Miss Glose displays, in addition to the tasteful street costume, a pretty negligee robe and an elaborate evening gown. Next Miss Glose sings about a lion who made frantic love to a sweet-singing, tiny bird in the boughs above his head. In a moment of amorous abandon the little bird dropped down to him, but miscalculating the distance she fell into her lover's mouth and the lion, in tears, wailed that he "had his sweetheart in his stomach when he wanted her in his heart." The moral of the song has something to do with the human dissatisfaction with what we have and our unreasonable longing for what we haven't. Next Miss Glose sings of the ambitions of a little boy and a little girl, the former of whom wanted to be a burglar, and then comes a short but telling little number reciting a boy's criticism of a rooster who was going about loudly crowing and with distended chest because his mate had laid an egg. The little boy naively remarks that one would think the rooster would have greater cause for his boasting and bragging if he did the work, i.e., laying the eggs himself. Miss Glose's last song describes the different walks of different types of girls, the athletic girl, the demure girl, the stage-struck girl and the little Dutch girl. The song is not new, but Miss Glose gets from it much more than did her predecessors in its use. Incidentally in this song she wears two superb evening gowns that made the ladies in the audience take mental notes for future use. Of her songs only two are sung to her own piano accompaniment, those of the little boy and girl and the proud rooster. All in all, Miss Glose's act is dainty and extremely pleasing, a bright little spot of freshness and novelty in the routine of vaudeville. And Miss Glose certainly is distractingly pretty.

Pride of Regiment.

William H. Thompson has again added to his dramatic laurels and has once more given the American stage an offering long to be remembered and cherished. Pride of Regiment, the one act playlet which this most estimable of actors presented for the first times in this country at the Fifth Avenue Theatre last week has been a success at the Haymarket Theatre, London, Eng., since February, 1908. F. D. Bone, the author, has taken a most simple and homely theme—that of an old veteran's pride of his regiment and his service in the army, and his desire that his son shall follow in his footsteps. The son, however, is not cut out for a trooper and he gets into all sorts of trouble, until he is at last dishonorably discharged from the service. His homecoming is a chill one in consequence and the male parent takes him to task and then drives the boy from his home. The mother-love intercedes at this point and a beautiful scene is played between the two parents, the woman winning the stern father, and at the curtain the latter clasps the boy in his arms in token of forgiveness. Mr. Thompson gave the creditable performance that was to be expected of him. He was not just good as the old soldier, but he was the character. Laurette Allen was given an exceedingly profitable role as the mother, and to say that she made the most of it is but stating it mildly. She proved herself to be a character actress of exceptional ability, making every line and every bit of business tell, and after one or two scenes there was not a dry eye in the house. Fred J. Webber, as the son, did not fail to uphold the strong balance of the cast, and his work was admirable in every sense, his accent and mannerisms being particularly effective.

The Seven Perezoffs.

One of the most unique, novel, entertaining and clever juggling acts that has ever been presented upon the local vaudeville stage was offered at the American Music Hall and Roof Garden last week, when the Seven Perezoffs made their debut in this country. They use a full stage, with three tables and a long list of props. The scene is supposed to represent a dining room of a restaurant. Two waiters first appear and in most rapid fashion they juggle all of the plates, knives, forks, spoons, glasses, candelabras, etc., from one table to another. Then two men and two women enter in evening dress and in pantomime order a supper. A colored attendant assists the waiters, while one of the guests, an elderly made-up man, adds to the comedy. Everything in the room is juggled with and feats that have not been seen before are done with remarkable celerity and cleverness. The comedy element is exceptionally good and all of the seven persons in the act work with exceptional skill. The act closes with the familiar trick of throwing rubber balls from the audience and a man catching them on the end of a fork held in his teeth. That the offering will have a long run at the American is almost a foregone conclusion and that it will be a hit everywhere goes without saying.

Katchen Loiset.

Garbed in a wondrous mass of confused and befuzzled gewgaws and furbelows that would do credit to the designer of a Japanese puzzle, Katchen Loiset made her bow to her first American audiences at the Fifth Avenue last week, assisted by her bull dog and her five pigeons. Oh! but that dress! Sufficiency! Miss Loiset opens her act in one with a rendition of two songs, playing her own accompaniment on a guitar, and in the second using five pigeons, one being of a mottled gray color and the other four of pure white. The effect is quite novel and very pretty, the birds resting upon her shoulders and head, occasionally flying out over the audience and returning to their mistress. In the second part she uses a large bull dog that is seated on a raised sort of table. Costumes, hat and hirsutical props are utilized for a series of impersonations of character types by the dog, all of which were amusing and quite cleverly conceived. The characters included a German student, an old sailor, Li Hung Chang and an old woman. On the whole the act pleased as an opener on the bill.

Fred Watson.

At the Fifth Avenue last week Fred Watson made his first appearance alone, having but lately appeared in vaudeville with the Morrissey Sisters. He is now doing a college boy act, somewhat similar to that formerly offered by Jack Norworth. His songs all pleased, and included "Songs of College Days," "Everything Comes to Him Who Waits If He Only Waits Long Enough," "You Don't Know How Much You Have to Know in Order to Know How Little You Know," and "I Apologize." In the last two he used some of the steps and business that Bert Williams is noted for, with good laughing results. His monologue was sad—very sad. The jokes are old and many of them depend upon puns that would cause even a comic weekly editor to blush with shame. But personally he was a success. Mr. Watson is a clever comedian, a good singer of comic songs and a fair dancer. With a new monologue in his act he will be a big hit.

Robert De Mont Trio.

Presenting a fast acrobatic tumbling act at the Fifth Avenue, the Robert De Mont Trio made their metropolitan debut last week and scored. They use a special set showing a hotel office, with desk and elevator props familiar to all such scenes. That old, old chestnut about "$1.00 up, actors $2.00 down" was displayed on a sign on the wall. Outside of its ancient lineage any player should be ashamed to display such a thing in an act. It is a libel against the profession and an insult to the actor and the audience. Besides, it isn't funny. But of the acrobatics. As stated above, they all scored, and heavily at that, and their work would please any audience, no matter how blase. Two men and a girl make up the team, the former two being garbed as a bellhop and a Buster Brown, respectively.

Nearly a Soldier.

In his latest act Joe Browning, of the team of Joe Browning and Al Lavan, has a most creditable comedy offering. He calls it Nearly a Soldier, the scene being in one in front of a recruiting station for regular soldiers of the United States Army. Mr. Browning acts as a recruiting officer and Mr. Lavan as a Hebrew who applies for work as a soldier. The dialogue is fast and most of it is very funny. A special drop is shown to advantage. At the Fourteenth Street Theatre, where they showed the act last week for the first time in New York, it made a big hit and proved that it is deserving of being upon the larger time.

John Webber.

At the Majestic and West End theatres last week John Webber made his metropolitan debut as a German comedian monologist, scoring a fair sized hit. His "Dutch" dialect is forced, however, and he does not get all of his material over as he might do. He reminds one strongly of Cliff Gordon, but hardly compares favorably with the latter. With his monologue rewritten in a different dialogue and with a smoother and more rapid delivery, Mr. Webber will become a favorite and could play the larger houses.

AMUSEMENT PARK BURNED.

Hanlan's Point, Toronto, Ont., with its numerous Summer attractions, was completely destroyed by fire on Aug. 16, which broke out in a moving picture house and soon had enveloped the many wooden structures. One fatality added to the horrors of the day, the unfortunate person being Clara Andrews, the cashier of the Figure Eight, who lost her life while trying to save the cash receipts. The principal buildings destroyed were the Hotel Hanlon, restaurant, T. R. clubhouse and bar, picnic shelter and roulette wheel, shooting gallery, amusement hall and School of Fun, grandstand, athletic buildings, Figure Eight, Dip the Dips, Gem Theatre, Old Mill, Giant Swing and Penny Arcade. The approximate loss is about $300,000, with an insurance of $50,000. The management intends to rebuild the attractions on a modern and improved scale, and it is quite probable that a much more attractive Hanlan's will be open to patrons in the near future. Among those chiefly interested in the park was Lawrence Solman, the manager of the Royal Alexandra Theatre at Toronto.

SLASHES ACTOR'S THROAT.

Mrs. Annie Alther, of Roxbury, Mass., said to be a vaudeville player, slashed the throat of James O'Donnell, also said to be an actor, at the home of the former's mother on Aug. 11. It is reported that Mrs. Alther has become so infatuated with O'Donnell that she was living apart from her husband, and had been living with her mother prior to her return to the stage this Fall. On last Wednesday afternoon O'Donnell called at the house, and with a pretense of affection, it is reported, Mrs. Alther put her arms about his neck and suddenly with the blade of a safety razor slashed his neck. She then rushed to a closet and cut her own throat from ear to ear. Both of the injured were taken to a local hospital, where it was feared that Mrs. Alther would not recover. O'Donnell is expected to be about in a few days.

HART TO PROTECT HIS RIGHTS.

Joseph Hart is on the trail of a production in Europe that, acording to reports, has a resemblance to an infringement on one of his acts. In a recent cable message from Berlin it was stated that John Tiller is presenting an act with a girl chorus, showing them in the midst of a real rain storm on the stage. This is very like Mr. Hart's successful girl act, The Rain Dears, and he has learned that Mr. Tiller is presenting this act, that goes later to the Wintergarten in Berlin, at Blackpool, England. Mr. Hart has written asking Mr. Tiller what he proposes to do and similarly to the manager of the Wintergarten in Berlin, and is determined to protect his rights to the full extent.

ORGANIZATION OF HIP. EMPLOYEES.

Justice Lehman on last Friday, Aug. 10, approved articles of incorporation for the New York Hippodrome Benefit Society, composed of the employees of that playhouse. The chief object of the society is the establishment of a benefit fund for sick members. Among the directors are R. H. Burnside, Arthur Voegtlin, Manuel Klein and Edwin A. Clark.

"HOME GUARD" OF THE V. C. C.

The Vaudeville Comedy Club has its own army of defence, which is ever ready to answer the call of the president ("the Boy Comic") when trouble seems imminent. In the accompanying photograph the army is shown as it appeared on review in front of the clubhouse just prior to starting out for the Polo Grounds on the occasion of the benefit for the Home for Crippled Children on Thursday, July 29. Attention is called to the corps of fair hospital nurses.

PENCILED PATTER.

If you keep busy trying to improve yourself you won't have time to see the defects in others.

Life's scenery has many drops! (It may take a little time to get this one.)

"Grease paint actors" are not in demand, but there is no decrease in the "grease paint" chorus girl.

The phonograph companies are not breaking any records in grabbing the songs copyrighted under the new copyright law. It can't be that the thoughts of the royalties they'll have to pay has anything to do with it, can it?

Isn't it about time that some of the daily newspapers printed an article on the improvement of the stage and commenting on the forthcoming season? Why always "knock"?

Here it is the middle of August and no baseball players are reported as signed for vaudeville. Maybe they are going to give recognized vaudeville actors a chance.

Spotlight songs are in great demand for next season; also songs with a "patter" chorus.

It is said that Joe Leo is greatly disturbed over the rumor that the Orpheum circuit is to have a house in New York.

Gertrude Brogan, who formerly appeared in musical comedy throughout the West, is entering vaudeville with a single singing act.

Vaudeville has put many a town on the map.

An agent asked supposedly experienced aspirants for chorus girl positions if they could dance, and they replied "Yes"; we can waltz and two-step." When they said they couldn't do the "lanciers" the agent told them they wouldn't do. Where innocence is bliss, etc.

Motion picture manufacturers are eliminating the tiresome "chase" pictures that were so numerous until recently. This is one thing that is worth while rejoicing over. To see a lot of figures chasing themselves nowhere isn't humorous.

The dear old public is still "falling" for Salome! Didn't somebody say something once about something or other being born every minute?

Some day some bass singer in vaudeville is going to sing a solo that hasn't anything to say about sailors, ships, storms or anything of the deep blue sea! What a novelty it will be!

It's easy enough to be pleased when you've everything to seek.

But the man worth while
Is the man who can smile
Who has an act that he can't book for a week.

If the saying "Every man to his trade" was to be an enforced fact, a lot of alleged comedians would have to go back to the tailoring business.

About two months from now a lot of folk who are now leaving the city expecting to "knock 'em cold" will be back again explaining how the show closed because "no one in the company was any good"—excepting themselves.

The hypnotists are still coming to town. Well, it's a change anyway. This time last year the Salome dancers were crowding the byways.

The New York *Evening Mail* has two very clever staff men in the persons of R. L. Goldberg, the cartoonist, and Franklin Adams, writer of the "Always Good Humor" column. Their comedy has the 18-karat mark, and even those "make me laugh" fellows have to "loosen up on it." Adams is the writer of the book of Lo, the new musical comedy Harry Askin is producing.

If both Martin Beck and William Morris book acts around the world it will be pretty "soft" for the vaudeville actors. Instead of saying "I'll book you for Chicago," it will be, "Say, Bill, I'll meet you in Paris—on the corner."

Because they never tried any new material a lot of folks claim the "old stuff" goes best.

THOMAS J. GRAY.

JULIUS STEGER'S PLANS.

Under the direction of E. F. Albee and Martin Beck, Julius Steger opened his season in The Way to the Heart, at Keith's, Philadelphia, this week, coming to the Alhambra, New York, next week. This play was successfully produced by Mr. Steger in New York last Spring. He will have the same original cast, including Alfred Hollingsworth, Fred G. Hearne, John Romano, Maud Earl, and Beatrice North. His tour will cover eight months in the West this season, coming back to the Colonial, New York, May 1. Next season he will play the large Eastern cities. His latest song success, "To Err Is Human, To Forgive Divine," by Paul Lincke, is still a big success in the act.

ROBERT IRWIN JOINS MORRIS.

Robert Irwin, who has been the manager of the Fifth Avenue since it opened its vaudeville policy three seasons ago, has switched to Morris. He will take charge at Greenwall's, New Orleans, during the opening weeks of that house, and will later become the manager of the Plaza Music Hall. G. E. McCune, who has been the press representative of the Fifth Avenue during the latter part of this season, has been appointed manager in Mr. Irwin's place.

VAUDEVILLE. | VAUDEVILLE.

ESTELLE WORDETTE'S

BIG CLEAN UP at KEITH'S BOSTON

With "WHEN THE CAT'S AWAY" Last Week

One of the brightest comedy sketches seen here in a long time and without doubt one of the strongest features of this week's bill is Estelle Wordette assisted by Jule Kusell in "When the Cat's Away."—*The Boston Globe*, Tuesday, August 10, 1909.

TEXAS GUINAN

"THE LONE STAR"

Big Hit M. S. Bentham, Agent.

A Copy of None, Copied by Many

BERT LESLIE

"KING of SLANG"

P. S.—Willing to flirt with any good comedy part.

Annoying in Vaudeville at Present

"Zit," in New York Journal, Nov. 7, 1908, said:

"If anybody will show me a more honest, upright, full-fledged, non-explosive, original and all-at-home comedian than

JAMES HARRIGAN

I will present him with a diamond pin."

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AMERICA'S REPRESENTATIVE ANIMAL IMPERSONATOR

ALFRED LATELL

WITH EDDIE FOY

MANAGEMENT OF SAM S. and LEE SHUBERT.

Address V. C. C., or MIRROR

LOUISVILLE HOUSE CHANGES POLICY.

After Sept. 5 Hopkins Theatre, in Louisville, Ky., which has been offering motion pictures during the past months, will play melodrama. The present staff, with the exception of Harry L. Browne, will remain, the latter going over to the Princess Amusement Company. It is stated that local politicians are endeavoring to carry the next election, so that the Eastern Wheel may be kept out of that city, it being rumored that Owen Tyler, the candidate for Mayor on the Independent Democratic ticket, is indirectly interested in the Gayety Theatre there. It is said to be the object to split the regular ticket and keep the Whalen forces, who own the Buckingham, out of the field.

PARK PARTIALLY DESTROYED.

Washington Park on the Delaware, near Philadelphia, was partially destroyed by fire last Thursday, Aug. 12. The loss is estimated at about $100,000. With characteristic energy, its proprietor, William J. Thompson, at once set to work to repair the damage, and succeeded so well that the park is again in full bloom, although only temporary structures have been built. Mr. Thompson says that a new Washington Park on the Delaware will be constructed, and that it will be the finest, most modern in that section.

MORRIS IN CLEVELAND.

According to a report from THE MIRROR'S correspondent at Cleveland, O., and from reports received through the William Morris offices in this city, that concern is to build in Cleveland. Last Winter Morris attempted to gain hold of the Hippodrome and failed. He has ever since been desirous of securing a house in that city and now the story goes forth that he will build. He also endeavored to get the Opera House, it is said, the lease of which is held by A. F. Harts. But this plan also failed.

The Johnson Students

"Clubmaniacs"

IN ONE YELL

Address PAT CASEY

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"CHARLEY CASE'S FATHER"

Written by Charley Case. Price, 25 cents.

CASE PUBLISHING CO., Lockport, N. Y.

NELLIE REVELL WITH WILLIAMS.

Nellie Revell, who has lately been associated with "The Show World," has been selected by Percy G. Williams as press representative for his vaudeville houses. Miss Revell assumed her new position last week. She follows in the place of Anna Marble, who is now the publicity representative of the Hippodrome.

VAUDEVILLE. | VAUDEVILLE.

DAZIE

Presenting Pantomime in Vaudeville

THE VERY MUCH DIFFERENT GIRLS

KATHERINE NELSON AND OTTO ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent.

VALERIE BERGERE

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Repertoire of Playettes Play "United" Time

HELLO! SAY!! LISTEN!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME ALBERT SUTHERLAND, Mgr.

JULIAN ELTINGE

American Roof Garden

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

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Presenting their Third Sensational Success,

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MONDA RAYMOND

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Booked Solid until September

KATHRYN MILEY

U. S. A. COMEDIENNE

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HARLAN KNIGHT in

"THE CHALK LINE"

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Vaudeville Acts Wanted

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VAUDEVILLE SONG FEATURES

MUSICAL SELECTIONS AND BALLADS HEARD IN THE VAUDEVILLE HOUSES OF THE CITY LAST WEEK.

New Comic Song Offered by Grace Tyson in Reply to "My Wife's Gone to the Country" Amuses—Older Numbers That Were Rendered—Why Not New Songs?

Why is it that certain operatic and vaudeville singers continue week in and week out to sing songs that have been rendered from time immemorial. Edith Helena (American), for instance, continues to render "The Last Rose of Summer" and "Comin' Thro' the Rye" week after week, when there are so many, many other songs that might be used. Of course, the two are old favorites, and are numbers not to be scorned because they are old, but nevertheless an artist, should offer her audiences something new now and then, or else ask for a lower salary. Sketch players can't continue forever with "chestnuts." Then why should a singer? May be it is because both songs give the singer an opportunity to display her great range, and thus allow for "trick" singing.

Grace La Rue (American) offered "Baby Lamb" with much success, the number causing laughter and applause. She continued "Love Thy Neighbor As Thyself, But Leaves His Wife Alone" and "Down the Avenue." A new creation was worn by Miss La Rue that is really quite a wonder. It is a grayish blue affair cut decollette, with an applique diamond cut design over the bodice. A drop skirt hung on the bias from her left hip, and an another drop skirt hung from underneath from the other hip, a border of fringe being attached to both. This was of a sort of isarood-orange color, as was the applique. Shoulder straps of a like color and material completed the effect. One of those new "automobile bonnets" surmounted her head, its color being blue, with a trimming of large pink plumes. It is the most tasteful and quite the prettiest gown Miss La Rue has yet shown.

"Wedding Bells," "How Do You Do, Miss Josephine?" and "I Want Somebody to Play With" were the illustrated bongs rendered at the West End last week. The first and second scored the heaviest. The request songs were a popular feature of this end of the bill.

McWaters and Tyson (American) again scored another of their big hits. Their act has not been materially altered since it was last seen in town, and the impersonations of the pair and the burlesque on The Thief were all thoroughly enjoyed. Miss Tyson offered a new song that bids fair to become a big laughing success. It is a reply to "My Wife's Gone to the Country," and is called "My Husband's in the City," and the number scored heavily on Thursday night. "Eyes, Eyes, Eyes" also scored.

Coates and Marguerite (Majestic) rendered "Lonesome," "You Were Made Just For Me," and "Tropical Moon," the first and last scoring heavily.

The Dore Opera Trio (Majestic) presented a singing act that was quite above the heads of the patrons of that house. Their work was, however, enjoyed, and the selections from grand operas were quite generously applauded. These included "Bocaccio," "Finicull Finicula," and the "Jewel Song" from Faust.

Mabel Jackson (Majestic) sang "Just Like the Rose," a Harry von Tilzer song, with slides by Scott and Van Altena, the latter half of the week. The number passed with some success.

The Standard Four Comedy Quartette (Majestic) rendered the following songs last week, scoring with each number: "Lonesome," "Emaline," "Carrie," "My Heart Beats For You," and "Denver Town."

Mabel Jackson (Majestic) rendered "Come Be My Sunshine, Dearie" and "Isn't That Enough For You?" With the latter, which is a Leo Feist song, appropriate and pretty slides were furnished by Scott and Van Altena.

Merritt (Fourteenth Street) gave his blackface monologue, and while most of his jokes were old and others "bordered," he was nevertheless enjoyed by the Wednesday afternoon audience. His songs included "When It's All Gone, Your Friends Are All Gone, Too," "You Ain't Talkin' to Me," and a parody on "Oh, Promise Me!"

Frank Wilson and company (Fifth Avenue) again ran away with the laugh end of the bill at this house. This is about the fourth time this act has done this at this house. Better stop, Frank, or they'll have the Board of Health after you for causing laughavitis. You're too catching. The usual burlesque upon other acts included the Vampire Dance of Elu and French, which proved to be a scream, and showed how foolish that act really is. But, honestly, you're a sort of Vampire yourself, Mr. Wilson, even if you don't know it! You just "vamped" on every act on that bill until there wasn't a vamp left, not even in the music, which, by the way, consisted of renditions of "If I Had the World to Give to You," "Abraham Lincoln Jones," "Honey, Does You Love Your Man," and parodies on "I Remember You," "You're in the Right Church, But the Wrong Pew," and "I Don't Care." The new black, tailor-made gown worn by the lady in the act is a stunner, and the two new hats are also on the winning list. Too bad every act does not keep up to the mark as does this trio. Wilson's new burlesque gown was another jokerette.

Jack Driscoll (Fourteenth Street) sang "My Pony Boy," with slides by De Witt C. Wheeler. The song was well received on Wednesday afternoon, and the house joined in with a will.

The Five Merry MeGregors (Fourteenth Street) were the feature act at that house, and quite deservedly so. It reminds one of another act which played the big time a couple of seasons ago, and which used much of the same theme and business of men coming out of picture frames, and then at the end of a supposed hour returning to their positions upon the walls as portraits. The songs included "She's My Daisy," "Highland Mary," "Bonnie, My Highland Lassie," and a medley of old Scotch airs.

NO CIRCUS ON LABOR DAY.

Labor organizations in Kansas City, Mo., have introduced into the local City Council an ordinance forbidding the Mayor to issue a license to any circus or show to appear in that city on Labor Day. This was brought about through the appearance last year of a circus on that day, which interfered with the plans of the labor organizations that were celebrating. It was discovered that the Barnum and Bailey Circus had scheduled Kansas City for Labor Day this year, and the labor people began to protest.

NEWS NOTES FROM OVER THE SEA.

What American and European Players Are Doing—News Jottings of Interest.

Irene Franklin and Burt Green opened at the Palace, London, on Monday, Aug. 2, scoring a pronounced hit, it is reported.

Robert T. Stoddart's sketch, The Fight in the Lighthouse, has made a big hit in London, it is stated. All of the London theatrical and variety papers gave it excellent notices.

Friend and Downing will sail for home on the steamship "Oceanic" on Aug. 18, returning to England in May.

James J. Corbett scored an emphatic hit at the Oxford, London, his monologue being received with every show of favor.

The Great Lafayette is scheduled to open the new music hall at Openshaw, Manchester, England, this month.

The Four Fords are a continued success at the Palace, London, where they are now holding the audiences to the end of the bill.

Amelia Bingham has scored a fair sized hit at the Palace with her dramatic offering.

Reynolds and Donegan sailed for home on Aug. 13. They have been playing the Palace, London, with every success.

Ray Cox returned to the Coliseum, London, last week. She has been making a big hit in London and the outlying towns.

The Olympia, Paris, is now closed, but will open on Aug. 20, with its usual vaudeville bill.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—Excellent matinee business prevailed, while the night business on the roof was of the capacity order. The bill had Gordon Brothers, Rostow, Edith Helena, Seven Peresoffs (New Acts), Bleriot's Flight (Motion Pictures), McWaters and Tyson, Julian Eltinge, Grace La Rue, Malcolm Scott, Consul, Sisters Rappo.

KEITH AND PROCTOR'S FIFTH AVENUE.—Again capacity business was enjoyed here, particularly at night. The bill offered Katchen Loiset (New Acts), Fred Watson, Seldom's Venue (new name for the Seldoms), the McNaughtons, William H. Thompson and company (New Acts), Jack Wilson and company, Robert De Mont Trio.

VICTORIA AND ROOF.—Gertrude Hoffman, Bedini and Arthur, The Quartette, Burt Earl Trio, Frey Twins, Hastings and Wilson, the Daleys, Ryan and White, Mlle. Caine, Peter.

MAJESTIC—First Half.—Standard Comedy Quartette, Charles Drew and company, Dally Brothers, John Webber (New Acts), Walt and West, Mabel Jackson. Second Half.—Brown and Edwards, Musical Lowe, the Woodwards, Coates and Marguerite, Dynes and Dynes, Housley and Russell, Mabel Jackson.

WEST END—First Half.—Coates and Marguerite, Musical Lowe, Cubanola Trio, Housley and Russell, Frank McOrea and company. Second Half.—Barnett and Bayne, Margaret Cushing, John Webber (New Acts), Thomas B. Curtis and company, Todeska Keating and company.

FOURTEENTH STREET.—Heavy business continued here with the following bill: Merritt the Blackface, Newhoff and Phelps, Joe Browning and Al. Lavan (New Acts), Jack Driscoll, Five Merry MacGregors, the Gilsaandos.

KEITH AND PROCTOR'S 125TH STREET.—First Half.—Dolly Marshall, Chemrorys, Reed St. John Trio, Great Alvin. Second Half.—Musical Vera, Harry Holman, Livingstone Sisters, Ed Gallagher's Battle of Too Soon, Great Alvin.

DEWEY.—Vaudeville and Pictures.

NEW STAR.—Vaudeville and Pictures.

GRAND OPERA HOUSE.—Vaudeville and Pictures.

METROPOLIS.—Vaudeville and Pictures.

ATLANTIC GARDEN.—Vaudeville and Pictures.

MINER'S EIGHTH AVENUE.—Vaudeville and Pictures.

MINER'S BOWERY.—Vaudeville and Pictures.

NEW BRIGHTON THEATRE.—Annette Kellermann, Melville and Higgins, Cartmell and Harris, Al. Leach and Rosebuds, W. E. Whittle, Potter-Hartwell Trio, Lee Brothers and Allen, Wilfred Clarke and company.

BRIGHTON BEACH MUSIC HALL.—Charmion, Howard and Howard, Augusta Glose, Phantastic Phantoms, Walsh, Lynch company, Grace Garner and company, Bob and Tip, Clarence Wilbur and company.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL AND ROOF.—Trixie Friganza, Herbert Lloyd, Consul, Malcolm Scott, Maurice Levi and His Band, Cameron and Gaylord, Seven Peresoffs, Yull and Boyd, Sisters De Faye, Noah's Ark.

KEITH AND PROCTOR'S FIFTH AVENUE.—Augusta Glose, Princess Rajah, Empire City Quartette, The Devil and Tom Walker, Leo Donnelly, De Haven Sextette, Flying Martins, Kitabansai Japs.

VICTORIA AND ROOF.—Gertrude Hoffmann, Peter, Bedini and Arthur, The Quartette, Travato, Frey Twins, Hastings and Wilson, the Daleys, Ryan and White, Martinetti and Sylvesta.

NEW BRIGHTON THEATRE.—Annette Kellermann, Bowers, Walters and Crooker, Jack Wilson company, Howard Truesdell and company, Wenrich and Connolly, Fred Dupprez, the Havelocks, Mr. Quick, Jesse Lasky's Pianophiends.

BRIGHTON BEACH MUSIC HALL.—Charmion, Dunn and Glazier, Melani Troupe, Haines and Vidocq, Netta Vesta, Labakans, Zeno, Jordan and Zeno, Bert French and Alice Els.

CLARICE VANCE'S TRIUMPH.

Clarice Vance has been re-engaged by the managers of the Palace, London, for another five weeks, beginning yesterday, Aug. 16. This is the fourth time that Miss Vance has been held over at the big London music hall, and her hit has really been most remarkable, few American or European artists being received with such favor. She was scheduled to sail on Aug. 19, but will now remain for another spell.

MURPHY AND NICHOLS RECREATING.

Will H. Murphy and Blanche Nichols have been spending the Summer at Atlantic City. Mr. Murphy divides his time between there and his home in Syracuse, using his car going back and forth. His present interstate car is the fourteenth he has had.

NORWORTH AND BAYES OPEN.

Jack Norworth and Nora Bayes opened in vaudeville at Young's Pier, Atlantic City, last Monday, making a decided hit. This is their first appearance together in vaudeville.

A CRITICAL REVIEW

COMMENTS UPON VAUDEVILLE ACTS AND PERFORMERS SEEN IN THE METROPOLITAN HOUSES.

Criticisms Upon Offerings of the Past Week in the Large and Small Theatres in Town—Suggestions for the Possible Betterment of Many.

The Two Glissandos (Fourteenth Street) are a pair of musicians, man and woman, who displayed some versatility by playing upon tap bells, banjo, saxaphones, and xylophones. The man does a good tramp comedy role, and adds greatly to the act thereby.

Daily Brothers (Majestic) presented an acrobatic act that should not be long in getting on the big time. They do many feats that are out of the ordinary and exceedingly difficult. Their work with a springboard is particularly good, the last feat being especially noteworthy. This consisted of one man making a spring to a head and head stand on the other man. Needless to say, the act made a decided hit. The costuming deserves praise.

Malcolm Scott played his second week at the American Music Hall and Roof and demonstrated the fact that he is fast becoming one of the big European favorites that have come over here. He is somewhat more Americanized than when he opened, but regardless of that his offering is one long laugh from start to finish. May his stay be long!

Dynes and Dynes (Majestic) were enjoyable in their club juggling and comedy act. The impersonation of a Chinaman by one of the team was quite cleverly done and on Thursday afternoon it "went big." His falsetto singing was also appreciated.

Housely and Russell (Majestic) were thoroughly entertaining in Silence is Golden, an old sketch that always pleases when well acted. The pantomimic work of the man in the act is excellent, and the comedy-dramatic acting of the woman is above the average. If the sketch were new the team could easily play the big time.

Todeska Keating and company (West End) offered a bicycle act that pleased the patrons of that house mightily. There are three in the act, all of whom are clever riders and the act deserves every success.

NEW VAUDEVILLE THEATRES.

Hurtig and Seamon have just completed arrangements for the erection of two new vaudeville houses in Akron and Youngstown, O. It is expected that the new theatres will be opened before the end of the year.

Blewitt, Treow and company have leased a large five-story building on the Public Square, Wilkes-Barre, Pa., for a period or term of ten years, at an annual rental of $10,000. The building will be remodeled and converted into a theatre. Continuous vaudeville will be run, and S. Z. Poli has decided to follow in Bridgeport, Conn., the plan which proved so successful in New Haven. He will break ground immediately for a new theatre of 2500 seating capacity, on the same lines as his Scranton house, to be ready for occupancy by Christmas time. It will be devoted to vaudeville, and the 33 per cent. increase in size will enable him to present more high-grade acts at the present scale of prices. On the new theatre's completion, the present Poli house will be devoted to motion pictures at 5 and ten cents—with the possibility of later installing a permanent stock company. The new theatre, it is said, will cost $150,000 exclusive of the $200,000 site.

Plans are being perfected for a high-class vaudeville house to open late in the Fall, at Hot Springs, Ark.

VAUDEVILLE JOTTINGS.

Extensive improvements are under way at the Alhambra Theatre, Milwaukee.

Keith's Theatre, at Pawtucket, R. I., will open Aug. 16 with eight acts. David B. Buffington will be the local manager.

Eleanor Gordon, now playing Orpheum time in the West, was injured in an automobile accident on Ocean Boulevard, San Francisco, last Friday. She was in a touring car with her husband, Howard Morton, when they met another car coming at high speed. To avert a collision their chauffeur turned off the roadway and went down an embankment. Miss Gordon was thrown out and badly cut and bruised.

Tom Hearn, the English juggler, has been signed by William Morris, Inc., for a tour in this country, opening in the Fall.

Fisher's Theatre in San Francisco, which for several seasons back has been playing musical comedies and burlesques of the Weber-Fields variety, has returned to its former policy of vaudeville, opening on Aug. 16. Popular prices are charged.

"The Boy Comic," otherwise known as James J. Morton, will open again on the Morris time Sept. 6.

Ruth Richmond and co. played the Fifth Avenue last Sunday night, her sketch, The Half Breed, making a decided hit.

The White and Edson people of Toledo, O., have decided to send out their Winter circus this coming season, and preparations have already begun. The show will play under the best of auspices only and will play week and three days' stands only. The opening will be about Dec. 1 in Michigan, with towns through Ohio, West Virginia, and Pennsylvania to follow. The circus will carry a band of twenty pieces and about twenty acts. The management of the show will be in the hands of Messrs. J. S. White and Charles M. Edson. The general agent and publicity director is Sydney Wire.

Natalie and Aurie Dagwell open their season Aug. 30 at Cleveland, presenting their novelty idea, A Historical Cycle of Songs, over U. B. O. time. Songs of the periods 1876-1901-1909 are sung in costumes appropriate to those years, the selections being made from an extended repertoire.

Lee J. Kellam will close forty weeks in vaudeville at Chicago, Ill., Aug. 29, and go to New York to rehearse with Joe Conyer's production, Our New Minister, playing the Heavy. He was made a member of the T. M. A. lodge 101 at Des Moines, Ia., while playing the Star Theatre week of Aug. 9.

The Butaw Amusement co., of which James Madison, the well-known vaudeville author is president, has taken the management of Blaney's Theatre, Baltimore, and will inaugurate on Aug. 30 a policy of high class vaudeville and pictures at popular prices. Other houses will shortly be added, making a circuit.

Yvette Guilbert and Albert Chevalier are among the celebrities soon to be seen on the Percy Williams Circuit.

Mr. Van Biene, England's famous 'cellist, opens at the Colonial Theatre Sept. 13.

Tom Waters is reported to have made a big hit at Ramona Park, Grand Rapids, Mich., recently. The local press spoke highly of his work there.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abeles, Edward—Maj., Chgo.
Adamini and Taylor—Lexington, Boston.
Adams, Musical—Orph., Mobile, Ala.
Adams and Mack—Crystal, St. Joseph, Mo., Dominion, Winnipeg, Can., 23-28.
Addison and Livingston—Airdome, Tulsa, Okla.
Adelaide, Laura—Gem, Baltic, Md.
Adelman, Joseph—Apollo, Nuremberg, Ger., 1-31, Shumann, Frankfort, Sept. 1-30.
Allen, Leon and Bertie—Lyric, Dallas, Tex.
Alpha Troupe—Henderson's, Coney Island, N. Y.
Altons, Five—German Village, Columbus, O.
American Dancers, Six—Orph., Frisco.
Anderson and Goines—Bennett's, Montreal, Can.
Anderson and Anderson—Collins' Garden, Columbus, O.
Ansel and Dorian—Pantage's, Tacoma, Wash.
Ardell Bros.—Grand, Walla Walla, Wash.
Arlington Four—Orph., Seattle, Wash.
Arlington and Heiston—Lexington, Boston.
Armond, Grace—Orph., Salt Lake City, U.
Armstrongs, Three—Victoria, Baltic.
Arnolds, Chas.—Airdome, Manhattan, Kan.
Avolos, Musical—Orph., Frisco.
Asard Bros.—Boulevard, Medford, Mass.
Baker, Peter F.—Bennett's, Montreal, Can.
Bakers, The—Globe, Boston.
Banyon, Alfred—Celeron, Jamestown, N. Y., Erie, Pa., 23-28.
Barker, Adella—Central Park, Dover, N. Y.
Barnes, MacM., and Louise Heming—Novelty, Frisco, Los Angeles, Los Angeles, 23-28.
Barry, Edwing, and William Richards—Maj., Milwaukee, Wis.
Barry and Hennessy—Family, Detroit, Mich.
Barry and Wolford—Bennett's, Montreal, Can.
Basque Quartette—Temple, Detroit, Mich.
Bateman, Tom—Grand, Tacoma, Wash.
Baxter, Sidney—Shea's, Toronto, Can.
Bedini and Arthur—Hammerstein's, N. Y.
Beeson, Lulu, Trio—Orph., St. Paul, Minn.
Belford and Mack—Airdome, Fort Chester, N. Y.
Beresford, Helen—Family, Fargo, N. D.
Berrian, Steve—Airdome, Charleston, S. C.
Black and McCane—Atlantic Garden, N. Y. C.
Blamphin and Hehr—Princess, St. John's, N. B.
Block Bros.—Casino, Eagle Grove, Ia.
Bob and Tip—Hippodrome, Pittsburgh.
Bolses, Five—Crescent Park, Prov., R. I.
Bond, Fred, and Fremont Benton—Shea's, Buffalo, N. Y.
Borden, Zeno and Haydn Bros.—Crystal, St. Joseph, Mo.
Bowers, Walters and Crooker—Brighton, Brighton Beach, N. Y., Keith's, Phila., 23-28.
Bord and Allen—Family, Lafayette, Ind.
Boys in Blue—Temple, Detroit, Mich.
Brants, Selma—Orph., Los Angeles, Cal.
Brady and Mahoney—Valley, Syracuse, N. Y., Sacandaga Park, Sacandaga, 23-28.
Buckley, John—Empire, Everett, Wash.
Buckley's Dogs—Vaudeville, Walla Walla, Wash.
Burke, Parker L.—Bullock's, Prov., R. I.
Byron, Greta—Globe, Boston.
Cameron and Gaylord—American, N. Y. C.
Camille Trio—Orph., Denver, Colo.
Carl, K. F.—Grand, Atlanta, Ga.
Carletta—Maj., Chgo.
Carlin and Otto—Orph., St. Paul, Minn.
Carus, Emma—Palace, London, Eng., 9-Sept. 4.
Chamerois, The—Hippodrome, Pittsburgh.
Chanti—Empire, Stratford, Eng., 16-21, Empire, Shepherds, Bush, 23-28, Empire, Hackney 30-Sept. 4.
Chinko—Grand, Davenport, Ia., 16-21, Palace, Bristol, 23-28.
Charmion—Brighton Beach Music Hall, N. Y.
Chevrial—Valley, Syracuse, N. Y.
Christy and Willis—Valley, Syracuse, N. Y.
Clollide and Montrose—Trent, Trenton, N. J.
Colvin, Earl—Bijou, Washington, D. C., Royal, Balto, Md., 23-28.
Consul—American, N. Y. C.—indefinite.
Conroy and Le Maire—Orph., Oakland, Cal., 16-28.
Copelands, Three—Henderson's, Coney Island, N. Y.
Cordna and Maud—Pantage's, Spokane, Wash.
Cunningham, Georgia—Grand, Cleveland, O.
Cunningham and Marion—Orph., Portland, Ore.
Cuttys, Musical—Coliseum, London, Eng.
Dainton, Marie—Temple, Detroit, Mich.
Dailey Bros.—Palace, Boston.
Dale, Dottie—Alameda Park, Butler, Pa.
Daly and O'Brien—Dominion, Winnipeg, Can.
Daleys, The—Hammerstein's, N. Y. C.
D'Arc's, Marionettes—Palace, London, Eng., 2-Sept. 14.
Daniels, Myrtle—Lexington, Balto, Md.
Dankmar-Schiller Troupe—Hippodrome, Pittsburgh.
Darne, Dorothy—Orph., Waterloo, Ia.
Day, Carita—Novelty, Vallejo, Cal.
Days, Musical—Victoria, Balto, Md.
De Coe, Harry—Keith's, Boston.
De Haven Sextette—K. and P. 5th Ave., N. Y. C., Temple, Detroit, Mich., 23-28.
De Faye Sisters—American, N. Y. C.
De Mont, Robert, Trio—Bennett's, Montreal, Can.
De Voe, Pasqualina and Leo Cooper—Maj., Denver, Colo.
De Veida and Zelda—Hippodrome, Pittsburgh.
De Witts' Models—Poli's, New Haven, Conn., Orph., Brockton, Mass., 23-28.
Defer and Eaton—Collins' Gardens, Columbus, O.
Delmore, Oneida and Mlle. Lunette—Dreamland, Coney Island, N. Y.
Devil, The, and Tom Walker—K. and P. 5th Ave., N. Y. C.
Dixie Serenaders—Shea's, Buffalo, N. Y.
DOHERTY SISTERS—Maj., Chgo.
Dolliver and Rogers—Bijou, La Cross, Wis.
Donegan, Nellie—Temple, Detroit, Mich., 23-28.
Dordens, Flying—Dominion, Montreal, Can.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Doyle, Patsy—Palace, London, Eng., July 19-Aug. 28.
Drallow, Great—Victoria, Balto., Md.
Dreams, Lydia—Globe, Boston.
Drew, Pat E.—Star, Baton Rouge, La.
Dunedin Troupe—East End Park, Memphis, Tenn.

Dunn, Arthur, and Marie Glazer—Brighton Beach Music Hall, N. Y.
Dupres, Fred—Brighton, Brighton Beach, N. Y.
Dwyer, William—Temple, Prov., R. I.
Eddy and Tallman—Bijou, Calumet, Mich.
Edwards' Gus, Kountry Kids—Bennett's, Ottawa, Can.
Edwards', Gus, Blonde Typewriters—Keith's, Boston.
El Barto—Wintergarden, New Orleans, La.
El Cota—Olympia, Paris, France, Sept. 1-30.
Eldon and Clifton—North Ave., Chgo., 23-28.
Eldrid, Gordon—Norumbega Park, Boston.
Emerson and Baldwin—Empire, London, Eng., 13).
Empire City Quartette—K. and P. 5th Ave., N. Y. C.
Empire Comedy Four—Maj., Chgo.
Englebreth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
Esmonde, Mr. and Mrs. Edward—Grand, Pittsburgh.
Esouf, Ed—Victoria, Balto.
Estevelles, Two—German Village, Columbus, O.
Evans, Bessie—Aberdeen, Wash.
Fadette Orchestra—Keith's, Boston, July 26-Sept. 4.
Fairfield, Frances—Grand, Columbia, S. C.
Falke, Eleanor—Grand, Pittsburgh.
Falls, Billy A.—Collin's Garden, Columbus, O.
Fields and Hanson—Terrace, Belleville, N. J.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Fincars, The—White City, Chgo.
FISHER, MR. AND MRS. PERKINS—Stony Brook, L. I.
Fiesta, Four—Shea's, Buffalo, N. Y.
Florena Troupe—Boulevard, Medford, Mass.
Flynn, Earl—Lagoon Park, Cinti., O.
Fonda, Mlle.—Dominion, Montreal, Can.
Fontaine, Signor—Premier, Boston.
Fords, The—Bullock's, Prov., R. I.
Fostelle, Al., and Florence Emmett—Relay, Nahant, Mass.
Fox, Harry, and Millership Sisters—Temple, Detroit, Mich.
Foy, Margaret H.—Airdome, Augusta, Ga.
Frederick, Helena—Orph., Salt Lake City, U.
Fredericks, Musical—Riverton Park, Portland, Me.; Massa Lake, Manchester, N. H., 23-28.
Freary, Julia—Shea's, Toronto, Can., Temple, Detroit, Mich., 23-28.
Frevoli—Grand, Cleveland, O.
Frey Twins—Hammerstein's, N. Y. C.
Frigana, Trixie—American, N. Y. C.
Fuller, Ida—Bennett's, Montreal, Can.
Gallaghers Trio—German Village, Columbus, O.
Gallimore, Arthur—Hippodrome, Glasgow, Scot., 16-21, Hippodrome, Paisley, 23-28, Hippodrome, Hamilton, 30-Sept. 4.
Gardner, Grace—Dominion, Winnipeg, Can.
Gardner and Stoddard—Salisbury Beach, Salisbury, Mass., Revere Beach, 23-28.
Gardners, Three—Pantage's, 'Frisco, 23-28.
Geiger and Walters—Trent, Trenton, N. J.
Genaro and Bailey—Grand, Pittsburgh.
Gilmer and La Moyne—Family, Detroit, Mich.
Gillingwater, Claude—Maj., Chgo., 1-21, Orph., St. Paul, Minn., 23-Sept. 4.
Globe of Death—Hippodrome, Pittsburgh.
Godforth and Doyle—Grand, Cleveland, O.
Grand Italian Ballet—Maj., Chgo.
Grant, Alf—Temple, Detroit, 23-28.
Grant, Virginia—Maj., Denver, Colo.
Ghose, Augusta—K. and P. 5th Ave., N. Y. C.
Godfrey, Hal—Maj., Chgo.
Granville and Rogers—Empire, Milwaukee, Wis.
Greeve and Green—Colonial, Columbus, O.
Green, Jacques—Family, Detroit, Mich.
Grimm and Satchell—Maj., Lexington, Ky.
Haines and Vidocq—Brighton Beach Music Hall, N. Y.
Hammond, Frank H.—Luna Park, Washington, D. C.
Hanlons, The—Keith's, Boston.
Hansen, Harry L.—Columbia, Norfolk, Va.
Harmonious Four—Gem, St. Louis.
Hart, Will—Grand, Cleveland, O.
Harte, Estelle—Family, Detroit, Mich.
Hartford, Richard—Globe, Boston.
Hastings and Wilson—Hammerstein's, N. Y. C.
Hawley and Olcott—Park, Plymouth, Conn.
Havelocks, The—Brighton, Brighton Beach, N. Y.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Henry and Young—Shellpot Park, Wilmington, Del.
Hill and Whitaker—Palace, Plymouth, Eng., 16-21, Hippo., Portsmouth, 23-28, Empire, Nottingham, 30-Sept. 4.
Hillman, Geo.—Orph., Salt Lake City, U.
Herron, Bertie—Shea's, Buffalo, N. Y.
Hoey and Mozar—Central Park, Allentown, Pa.
Hock, Emil—Valley, Syracuse, N. Y.
Hoffman, Kitty—Bullock's, Prov.
Hoffmann, Gertrude—Hammerstein's, N. Y. C.—indefinite.
Holden, Great—Hanlon's Point, Toronto, Can.
Holman Bros.—Hazel Park, Hazelton, Pa.
Holt, Edwin—Bennett's, Montreal, Can.
Hoopes, Grace—Auditorium, Cinti, O.
Horton and La Triska—Keith's, Phila., 23-28.
Howard, Bert—Jacobs Park, Kansas City, Mo.
Howard and Howard—Jamestown, N. Y., Shea's, Buffalo, 23-28.
Hughes Musical Trio—Orph., Denver, Colo.
Hulbert, Laura—Princess, Youngstown, O.
Hyams, John, and Leila McIntyre—Orph., Portland, Ore.
Hylands, The—Auditorium, Cinti, O.
Ideal Singing Four—Victoria, Balto., Md.
Imperial Hoop Jugglers—Norumbega Park, Boston.
Inness and Ryan—Airdome, Mansfield, O., Rock Springs Park, E. Liverpool, 23-28.
Inza and Lorella—Hippodrome, Pittsburgh.
Iolanios, Four—Shea's, Toronto, Can.
Irwin, Musical—Temple, Prov., R. I.
Jerome, Sidney—Auditorium, Cinti., O.
Jig-Em-Ups, Four—Grand, Cleveland, O.
Johan and Mott—Maj., Butte, Mont.
Johnstone, Musical—Orph., Spokane, Wash., Orph., Seattle, 23-28.
Jordan, Bert—Norumbega Park, Boston.
Kaleratus—Maj., Detroit, Mich., Robinson's, Cinti., 23-28.
Kaufman, Minnie—Grand, Davenport, Eng., 16-21, Palace, Bristol, 23-28.
Kaufman, Reba and Inez—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Kellam, Lee J.—Burwood, Omaha, Neb., Jewell Grand Island, 23-28.
Kellermann, Annette—Brighton, Brighton Beach, N. Y.
Kelly and Kent—Bennett's, Montreal, Can.
Kelly and Reno—Maj., Denver, Colo.
Kemp Sisters—Crescent Park, Prov., R. I.
Kennedy and Lee—Airdome, Wilkinsburg, Pa.
Keno and Lynn—Ingersoll Park, Des Moines, Ia., Maj., Milwaukee, Wis., 23-28.
King and Mason—Airdome, Augusta, Ga.
Kitabansai Troupe—Keith and Proctor's, 5th Ave., N. Y. C.
Kohl, Gus and Marion—Pastime, Washington, D. C.
Kohler and Adams—Palm Beach Park, Pensacola, Fla.
Keith and Miller—Collin's Gardens, Columbus, O.
Kramer, Annie and Maude—Hippodrome, London, Eng., 16-28, Hippodrome, Manchester, 30-Sept. 4, Empire, Glasgow, Scot., 6-11, Empire, Liverpool, Eng., 14-19.
Kratons, The—Varieties, Manchester, Eng., 23-28.
La Carroll, Mlle.—English, Indianapolis, Ind.
La Hiff, W. H.—Lexington, Boston.
La Mase Bros.—Grand, Victoria, B. C., Grand, Tacoma, Wash., 23-28.
La Petite Revue—Orph., 'Frisco, 9-21, Orph., Oakland, 23-Sept. 4.
La Rex and La Rex—Electric Park, Balto., Md.
La Rose Bros.—Hippodrome, Pittsburgh.
La Vails, The—Hippo., Manchester, Eng., 16-21, Empire, Liverpool, 23-28, Empire, Glasgow, Scot., 30-Sept. 4, Grand, Birmingham, Eng., 6-11.
La Velles, The—Atlantic Garden, N. Y. C.
La Vene Troupe—Luna Park, Revere, Mass.
Labakans, The—Brighton Beach Music Hall, N. Y.
Lancton and Lucier—Trent, Trenton, N. J.
Larrivee and Lee—Electric Park, Balto., Md.
Lasky's At the Country Club—Orph., Seattle, Wash., Orph., Portland, Ore., 23-28.
Lasky's At the Waldorf—Brighton, Brighton Beach, N. Y.
LASKY'S PIANOPHIENDS—Brighton Beach Music Hall, N. Y.
Latona, Sybila—Vaudette, Boone, Ia.
Laveau, Mr. and Mrs. W. A.—Dighton Park, Dighton, Mass.
Lavine and Leonard—Alcazar d'Ete, Paris, France—indefinite.
Le Clair, Lottie—Victoria, Balto., Md.
Le Clairs, Two—Comique, Bath, Me.
Le Gray, Dollie—Bijou, Green Bay, Wis.
Le Roy and Le Roy—Maj., Toronto, Can.
Leightons, Three—Orph., Los Angeles, Cal.
Lemuels and Lemuels—Temple, Prov., R. I.
Lena, Lily—Orph., Los Angeles, Cal.
Lester, Great—Grand, Pittsburgh, Chase's, Washington, D. C., 23-28.
Levi, Maurice—American, N. Y. C.
Leville and Sinclair—Shea's, Toronto, Can.
Lewis and Harr—Dominion, Montreal, Can., Park, Quebec, 23-28.
Lincoln Military Four—Orph., Portsmouth, Va.
Litchfield, Mr. and Mrs. Nell—Pantage's, 'Frisco.
Lloyd, Herbert—American, N. Y. C.
Lloyd, Mr. and Mrs. Hugh—Grand, Tacoma, Wash.
Lombard Bros.—Grand, Cleveland, O.
Londons, Four—Fairview Park, Dayton, O.
Lorette, Alice—Wigwam, 'Frisco.
Lowe, Musical—Palace, Boston.
Lucas, Jimmie—Maj., Chgo.
Luken's Lions—Hippodrome, Pittsburgh.
Macart, Wm. H., and Lynne Bradford—Chase's, Washington, D. C., 23-28.
Mack, Wilbur, and Nella Walker—Orph., 'Frisco, 16-28.
Mahoney and Tremont—Palace, Boston.
Makarenko Troupe—Maj., Denver, Colo.
Malcoms, The—Family, Detroit, Mich.
Malvern Troupe—Unique, Minneapolis, Minn.
Mangean Troupe—Trent, Trenton, N. J.
Manley, Jack—Globe, Boston.
Mann and Franks—Maj., Denver, Colo.
Mann, Gertrude E.—Palace, Boston.
Mantell's Marionettes—Lyceum, Calgary, Can.
Marion and Weiser—Globe, Boston.
Marshall Bros.—Sebastis Park, Taunton, Mass.
Marshall, Dolly—Palace, Boston.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Martin, Bradlee—Temple, Detroit, Mich.
Martin, Leo—K. and P. 5th Ave., N. Y. C.
Martins, Flying—K. and P. 5th Ave., N. Y. C., Chase's, Washington, D. C., 23-28.
Master and Kramer—Hoyt's, Jacksonville, Fla.
Mayo's Models—White City, Chgo.
MacLarens, Musical—Bennett's, Montreal, Can., Bennett's, Ottawa, 23-28.
MacDonald, Edith—Nelson, Springfield, Mass.
McCloskey, John—Maj., Chgo.
McConnell and Simpson—Orph., Minneapolis, Minn., Orph., St. Paul, 23-28.
McDowell, John and Alice—Altro Park, Albany, N. Y.
McGreevy and Brown—Colonial, Columbus, O.
McLarens, Musical—Bennett's, Montreal, Can.
McNish and Penfold—Boulevard, Medford, Mass.
Melani Troupe—Brighton Beach Music Hall, N. Y.
Mellville and Hilliard—Collins Gardens, Columbus, O.
Miller and West—German Village, Columbus, O.
Melrose and Edmunds—Palace, Memphis, Tenn.
Merrihew and Raney—Ideal, Titusville, Pa.
Mimic Four—Boulevard, Medford, Mass.
Miaco, Steve—Young's Pier, Atlantic City, N. J.
Miller, Louis F.—Skydome, Mobile, Ala.
Minkel, Hunt and Miller—Pantage's, Spokane, Wash.
Monahan, May—Bullock's, Prov., R. I.
Moran and Wiser—Scala, Copenhagen, Denmark, 1-31, Liebich's, Breslau, Germany, Sept. 1-30.
Morrel, Frank—Grand, Pittsburgh.
Morris, Leon—Pantage's, Seattle, Wash.
Morrisini's Animals—Temple, Detroit, Mich.
Morton, Ed—Shea's, Buffalo, N. Y.
Mowatts—Maj., Chgo.
Mullen and Corelli—Celoron Park, Jamestown, N. Y.
Mulligan, Mar—Brookstone, Denison, Tex.
Murphy and Whittman—Grand, Tacoma, Wash., Grand, Portland, Ore., 23-28.
Murray, J. K., and Clara Lane—Keith's, Boston.
Nibio's Birds—Tower, Blackpool, Eng., July 5-Sept. 4.
Noah's Ark—American, N. Y. C.
Nonette—Shea's, Buffalo, N. Y.
Odell and Kinley—Colonial, Columbus, O.
Olio Quartette—Idea, Fond du Lac, Wis.
Oneill Trio—Electric Park, Albany, N. Y.
Orth and Fern—Columbia, St. Louis, Maj., Milwaukee, Wis., 23-28.
Otto and Nelson—Boulevard, Medford, Mass.
Ouara, The—Savannah, Savannah, Ga.
Palmer, Cathryn Rowe—Orph., Portland, Ore.
Pantzer, Willy—Maj., Chgo.
Pearce Sisters—Gem, Minneapolis, Minn.
Peresoffs, Seven—American, N. Y. C.
Perry, Frank L.—Maj., St. Paul, Minn.—Airdome, Sioux City, Ia., 23-28.
Peter—Hammerstein's, N. Y. C.
Phillips, Mondane—Pantage's, Spokane, Wash.
Picnic Girls—Trent, Trenton, N. J.
Porter's Ponies—Hippodrome, Pittsburgh.
Post Card Tableaux—Grand, Pittsburgh.
Powers, Great—Palace, Boston.
Powers' Elephant—Hippodrome, Pittsburgh.
Prentice Troupe—Wigwam, 'Frisco.
Potts Bros.—Trent, Trenton, N. J.
Quick, Mr.—Brighton, Brighton Beach, N. Y.
Quinn and Mitchell—Keith's, Boston.
Quinlan and Mack—Rock Springs Park, Chester, W. Va.
Rainbow Sisters—Airdome, Ft. Wayne, Ind.
Rajah, Princess—K. and P. 5th Ave., N. Y. C.
Ranf, Claude—White City, Dayton, O.
Randall, Lieut.—Lexington, Boston.
Rayne's Dogs—Chase's, Washington, D. C., 23-28.
Rays Trio—Hippodrome, Pittsburgh.
Raymond and Caverly—Bennett's, Ottawa, Can.
Raymond and Harper—Airdome, Biloxi, Miss., Wintergarden, New Orleans, La., 23-28.
Raymond, Ruby—Orph., Seattle, Wash.

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Redford and Winchester—Grand, Pittsburgh.
Reed, John P.—Empire, 'Frisco.
Reno, George B.—Temple, Detroit, Mich.
Reynolds, Earl—Temple, Detroit, Mich., 23-28.
Rice, Frank and True—Airdome, Ft. Wayne, Ind.
Ritter, Max, and Grace Foster—Brussels, Belgium, 16-Sept. 4, Paris, France, 6-Oct. 2.
Riva, Larsen, Troupe—Schuetzen Park, Union Hill, N. J.
Robb, F. Robb—Lexington, Balto.
Roches's Monkeys—Grand, Pittsburgh.
Russell and Held—Keith's, Boston.
Russells, Flying—Shellpot Park, Wilmington, Del.
Rutledge and Pickering—Bijou, Racine, Wis.
RYAN, THOMAS J., AND MARY RICHFIELD—Vaud-Villa, Sayville, L. I.
Ryan and White—Hammerstein's, N. Y. C.
Sanderson's Marionettes—
Sanford, Jere—Wigwam, 'Frisco, Los Angeles, Los Angeles 23-28.
Savoy and Savoy—Imperial, Tampa, Fla.
Schafer, Bot—Theatorium, Delaware, O.
Schilling, Geo.—Victoria, Balto., Md.
Scott and Davis—National, 'Frisco.
Sears, Gladys—Park, Danbury, Conn.
Selkom's Venus—Shea's, Buffalo, N. Y.
Silbon's Cats—Shea's, Toronto, Can.
Simmons, Great—Maj., Ft. Wayne, Ind.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Silvers—Temple, Detroit, Mich., 23-28.
Smith, Chas. Cecil—Crystal, Tulsa, Okla.
Sosman, Fred—Grand, Pittsburgh.
Stagpooles, Four—Star, Seattle, Wash.
Stanley, Edmund—Chase's, Washington, D. C., 23-28.
Starr, Mabel—Colonial, Columbus, O.
Steger, Julius—Keith's, Phila., Alhambra, N. Y. C., 23-28.
Stone, Belle—Hippodrome, Pittsburgh.
Storey, Ralph—Collins' Garden, Columbus, O.
St. Onge, Fred—Palace, London, Eng., Aug. 30-Oct. 9.
Strickland's Dogs—Hippodrome, Pittsburgh.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Stuart, Belen—Family, Detroit, Mich.
Sullivan and Pasquelena—Chase's, Washington, D. C., 23-28.
Sunny South—Columbia, St. Louis, Grand, Indianapolis, Ind., 23-28.
Sutcliffe Troupe—Empire, Sunderland, Eng., 16-21, Empire, Liverpool, 23-28, Empire, Manchester, 30-Sept. 4, Empire, Nottingham, 6-11.
SABEL, JOSEPHINE—Apollo, Vienna, Austria, 2-Sept. 30.
Taneen and Claxton—Norumbega Park, Boston.
Tangley, Pearl—Airdome, Middletown, O.
Tans, Billy—Bijou, Crookston, Minn.
Taylor, Eva—Shea's, Toronto, Can.
Taylor, Mae—Airdome, Chattanooga, Tenn.
The Quartette—Hammerstein's, N. Y. C.
Thurber, Leona, and Harry Madison—Shea's, Toronto, Can.
Tilley, Vesta—Palace, London, Eng., July 1-Aug. 14.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 25.
Torleys, The—Crystal, Colorado Springs, Colo.
Trents, Two—Victoria, Balto., Md.
Trovato—Hammerstein's, N. Y. C.
Truesdell, Mr. and Mrs. Howard—Brighton, Brighton Beach, N. Y.
Turners, Musical—Wonderland Park, Minneapolis, Minn.
Vagrants, Three—Washington, Spokane, Wash.
Vampire Dance—Brighton Beach Music Hall, N. Y.
Van, Billy—Olympic, Chgo.
Van Cleve, Denton and Pete—Hippodrome, Pittsburgh.
Van, Charles and Fannie—Shea's, Buffalo, N. Y.
Vance, Clarice—Palace, London, Eng., June 1-Aug. 28.
Vanbl, Robt.—Premier, Boston.
Vardon, Perry and Wilbur—Hippodrome, Liverpool, Eng., 30-Sept. 4, King's, Southsea, 6-11, Hippodrome, Birmingham, 13-18.
Veronica and Hurls Falls—Temple, Detroit, Mich.
Vesta, Netta—Brighton Beach Music Hall, N. Y.
Visocchi Bros.—Bullock's, Prov., R. I.
Vivians, The—Valley, Syracuse, N. Y.
Walton, Irvin R.—Sacandaga Park, Gloversville, N. Y.
Warren and Blanchard—Chase's, Washington, D. C., 23-28.
Watson's Farmyard—Orph., Oakland, Cal.
Welch, Marie—Valley, Syracuse, N. Y.
Wells, Maxine Jacobs' Park, Kansas City, Mo.
Wentich and Connelly—Brighton, Brighton Beach, N. Y.
Werdes, W. L.—Maj., Chgo.
Wesley, Lynn, and Una—Auditorium, Cinti., O.
West and Willis—Lyric, Joplin, Mo.
Weston Sisters—Atlantic Garden, N. Y. C.
Whitesides, Ethel—Apollo, Berlin, Ger., 1-31.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.
Whitman and Davis—Lexington, Boston.
Williams, Francis—Savin Rock, New Haven, Conn.
Wilson Bros.—East End Park, Memphis, Tenn.
Wilson, Jack, Trio—Brighton, Brighton Beach, N. Y.
Winters Comedy Four—Lynch's, Woonsocket, R. I.
Wise, Dot—Theatorium, Delaware, O.
Wood Bros.—Grand, Portland, Ore.
Worthleys, The—Denver, Colo.
WORLD, JOHN W., AND MINDELL KINGSTON—Orph., 'Frisco.
Wordette, Estelle—Morrison's, Rockaway, N. Y., Brighton, Brighton Beach, N. Y., 23-28.
Wyckoff, Fred—Electric Park, Albany, N. Y.
Yackley and Bunnell—Central Park, Allentown, Pa.
Yomato Bros.—Auditorium, Cinti, O.
Yorke-Herbert Trio—Grand, Cleveland, O.
Younger Bros.—Grand, Macillon, O.
Young, Ollie, and Bros.—Orph., Salt Lake City, U. Orph., Denver, Colo., 23-28.
Yutil and Boyd—American, N. Y. C.
Zanore and Berg—Exposition Rio de Janeiro, Brazil, S. A., July 12-Sept. 30.
Zat Zams, The—Airdome, Chattanooga, Tenn.
Zazell, Vernon—Fredrichson, Stuttgart, Ger., 16-30, Central, Chemnitz, Sept. 1-15.
Zeno, Jordan and Zeno—Brighton Beach Music Hall, N. Y.
Zingari Sisters—Norumbega Park, Boston.
Zinka, Anton—Atlantic Garden, N. Y. C.

AMONG AGENTS AND PRODUCERS.

Paul Durand, who was formerly with H. H. Feiber, and more recently associated with the Orpheum Circuit, is now booking foreign acts as an individual agent.

Harry Carson Clarke has quite a repertoire of sketches, which includes A House Divided, Strategy, The Boss, Tomkins, Oh! You William (produced at the Coliseum, London, Eng., June 7, of this year); an unnamed sketch produced at the Belasco Theatre, New York, last Fall, and one he purchased at The Hague, Holland, recently. Mr. Clarke is first vice-president of the Vaudeville Comedy Club and a member of the White Rats of America.

Julian Eltinge did not offer the new "creations" he had promised, but his regular act was the same big hit it has been since he made his first appearances at the American Roof some weeks ago. He was again tendered many rounds of most generous applause on Thursday night and he had to make his little "R. and G." speech as usual.

Emmett De Voy's fantasy, In Dreamland, will have its premiere at the New Plainfield Theatre, Plainfield, N. J., on Wednesday, Aug. 25.

Gus Sohlke announces the early opening of Joyland, with Clara Belle Jerome, and also The Broomstick Witches.

J. C. Nugent produced a new act called The Squarer at Massillon, Ohio, the week of Aug. 2, which is reported to have scored a hit. It is a story of a "rounder" who gets into a woman contractor's office, and after a comedy scene squares things for her husband, who has been off on a "periodical." There is a pathetic touch at the finish, which changes into a laugh as the pair are reunited, and the "rounder" is left to wander back to his solitary hotel room. Mr. Nugent opens on United time Sept. 5.

Joseph Hart has engaged Byrdine Zuber for his Foxy Grandpa company that he is soon to present in vaudeville. She will play the part in which Carrie De Mar formerly appeared. Miss Zuber is from Chicago, where she has been identified with the Singer and Askin productions. Rehearsals for Foxy Grandpa will begin in the very near future, and Mr. Hart will present this act here in the early Fall.

TORONTO FOR MORRIS.

The Majestic Theatre, Toronto, will be a Morris house after Sept. 1, it is announced in that city. According to the reports received from there, A. J. Small has leased his house to William Morris, Inc., who will operate it along the same lines as his other houses. C. W. Deisinger has been in Toronto completing the details of the arrangement, which will include a complete alteration and renovation of the theatre.

DAZIE'S CONTINUED SUCCESS.

Mlle. Dazie's success continues unabated. She is playing Young's Pier Theatre. The following week she will play Pittsburgh and will continue her long tour of United and Orpheum time, returning to town late in the Fall, when she will play the Williams houses. Her European time has been canceled accordingly.

BURLESQUE OPENINGS IN TOWN.

The burlesque openings in town are announced as follows: Hurtig and Seamon's Music Hall, Aug. 30, with Clarke's Runaway Girls; Miner's Eighth Avenue, Aug. 23, with Sam T. Jack's company; Murray Hill, Aug. 21, with the Trocadero Burlesquers; Miner's Eighth Avenue, not announced.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

Claude Gillingwater repeated his clever comedietta, A Strenuous Rehearsal, at the Majestic last week with his usual success. Nina Lyn did Julia cleverly, and Carlyn was good as the maid. George McKay and John Cantwell, who, with Catherine Rowe Palmer, helped save the musical productions at the Olympic last season, returned to the Majestic last week in a Broadway sketch, which gave them numerous good opportunities. They made all points cleverly and their dancing as usual was a hit. The act is all good vaudeville. The Big City Quartette established itself in favor. Other good acts were Lasky's Imperial Musicians, and the Walthour Trio. At the Majestic this week: Edward Abels, Willie Pantzer Trio, Empire Comedy Four, Five Mowatts, John McCloskey, Hal Godfrey, Jimmy Lucas, Doherty Sisters, Carletta, Frank and True Rice and others.

J. Aldrich Libbey sang well at the Sans Souci Park Theatre last week in a popular singing and conversational act. He got much applause. At the Sans Souci Park Theatre Manager Mills offers the following bill this week: Bella Italia Troupe, Harry Dunbar's Trained Goats, Blondie Robinson, Silent Fait and Aimee, and Bland Jones.

The Hawaiian Quintette, composed of five

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young men who can both sing and play, started a tour on Morris time last week at a local theatre. They were an immediate hit and received notice from Mr. Morris' representative that their booking was solid. They feature "I Want a Girl To Love Like You," a catchy German waltz song and several excellent instrumental numbers. They are at the Wilson Avenue Theatre this week.

The American Music Hall will open 23 with a big bill headed by Malcolm Scott. Daphne Pollard, and Masus and Mazette will also be on the bill. William Grover will continue as manager, with Earnie Young as treasurer and W. L. Ruppert as assistant, as last season.

Ross L. Trevett, who is building the new first class vaudeville theatre at Cottage Grove Avenue and Sixty-third Street, will spend $125,000 on the land and improvements. The capacity will be 1,400, and the appointments first class in all respects. There will be a main floor and a balcony, with a stage of good size, with complete equipment. It will be opened before Christmas with some of William Morris' best acts. S. W. Quinn, now manager of the Woodlawn Cafe, will be the manager of the theatre. The prices will be from 25 cents to 75 cents, and it is planned to provide weekly bills costing $1,500.

The new vaudeville act of the Eagle's Prey, which is being tried out at the Trocadero by Manager Weingarten, the owner, will be continued this week with a new cast. The flying of the illuminated eagle out over the audience is a daring novelty which promises success. The music and musical numbers are good.

Open air vaudeville has been established in Callahan's baseball park. The bill this week: Ehrendall Brothers and Dutton, Takahira Japs, Albertus and Altus, Duncan and Hoffman.

A special performance for managers of vaudeville houses was given of The Devil the Servant and the Man at the Colonial last week, with Ralph E. Smith as the Man, Glenville James as the Servant and Walter McCullough as the Devil. It seemed to make a good impression.

PHILADELPHIA.

It was a big, varied, entertaining bill that had been prepared for Keith's patrons last week, and they showed their appreciation in their attendance, the pretty theatre being well filled at every performance. At least three different opinions would have been expressed as to which act deserved to be featured as the real headliner. Some would have selected Marie Dainton, the English mimic; others Al. Joison, formerly with Dockstader, and still others would have named the Willy Pantzer co. in their acrobatic stunt. Fred Hallen and Mollie Fuller made a success of their little sketch, A Lesson at 11 P. M., and Will Rogers, the "lasso king, with his broncho," was given his usual warm welcome. The Doherty Sisters did well in their singing and dancing, while Al. White's Dancing Bugs—two boys and two small girls—do some of the finest team dancing which has ever been given in this city. The Van Brothers, in a musical and comedy act, did very well, and the Kita-Bansai Troupe did some very clever tumbling. This week's bill is headed by Julius Steger in his new dramatic playlet, The Way to the Heart; Bert Howard and Effie Lawrence in The Stage Manager, and the Artois Brothers are other features of an unusually strong bill.

The seating capacity of the Hippodrome was taxed to its utmost all last week. A great bill was given. Bert Swan, with his trained alligators, gave a most interesting exhibition, including a wrestling bout with one of the largest of the group. His diving and swimming were also remarkably good. The Great Holden, who loops the loop with incidental feats, captured the crowds, so daring and sensational was the act. Others on the bill who deserve mention were: Marselo and Wolfe, bar experts and comedians; the Azales, comedy acrobats; Reid Sisters, dancers and singers; Robert Chassaings and co. in illusions; George Beech, a baritone singer of ability; Rivers, Damon and co., dancers, and Hill, Cherry and Hill, comedy cyclists. To-night the Hippodrome celebrates its one hundredth performance. In honor of the event a special bill has been arranged. It includes Herzog's trained stallions, Al. Aaron's Dancing Dolls, the Aldines, comedy bar act; Misses Urcela and Franka, the Physical Culture Girls; Martel Duo, xylophonists the Marriott Twins, and the French clown, Sylow.

The Trocadero, which opens next Saturday night, will present The Big Review; or, The Frivolities of 1910. A special feature will be The Girl With the Purple Mask, who will introduce for the first time here her Caterpillar Dance.

The Sam Devere co. opened the season at the Bijou Saturday night to a good business. The Hoodlum's Holiday and The Queen of the Harem were the burlesques, and were backed up with some clever specialties by J. Grant Gillson, Adele Ranney, the Watermelon Trust, a quartette of colored singers and dancers, and Jordan and Brenner, comedy acrobats. Everything was new and bright, and even the chorus looked as though it had enjoyed its Summer vacation. The co. remains this week. Next week, Miner-Marion Jardin de Paris Girls.

A big house greeted the opening of the Casino Saturday night, when Weber and Rush's Dainty Duchess co. made its initial bow of the season. The personnel of the co. is a decided improvement over last year's organization. Rogue de la Mode proved to be a most acceptable burlesque, replete with lots of humor, new songs and dances, attractive costumes, and a cast that could entertain, including Alice Brophy, Ida Bayton, Fannie Thatcher, Fred J. Ireland, P. W. Miles, Ed. O. Boelker, James J. Lake, George Stevenson, Nelson and Nelson, and Cgamar and Wynn. This week, Dainty Duchess co.; next week, Knickerbockers.

The bill at the Park last week was one of the best of the season, and included the Musical Stewarts, Marie Danie, Frank and Sally Foster, Lester and Mack, New York Newsboys' Quartette, and Charles Miller.

The Gayety's Summer season of burlesque and vaudeville ended Saturday night. The house will remain closed this week, but will reopen for the regular season next Saturday evening with The Queens of the Jardin de Paris.

The Grand was well patronized last week, and gave a very attractive bill. It included Louise's trained monkeys, Glady's Sears, Castaleene Brothers, Queen Mab and Master Wise, the Seven Russells, and a new series of moving pictures.

A booking agency will be opened in this city by H. L. Einstein.

BOSTON.

The Columbia is the first of the vaudeville houses in Boston to begin the new season. The Jardin de Paris Girls were the attraction which opened the year auspiciously and, with two parts, Jardin de Paris and Circus Days, the bill was a good one. In the olio were Princess Rajah, the Mitchells, the Musical Stewarts, Belle Willard, and the Lyric Four. The special nights for wrestlers and amateurs will be resumed as usual.

James K. Murray and Clara Lane are back in vaudeville after a pleasant Summer vacation at Winthrop, and with a new sketch they are easily the most interesting feature of the week's bill at Keith's. Harry de Coe is the topliner, with his balancing act, and the Fadettes give a good programme. Others in the bill are Gus Edward's Blonde Typewriters, Quinn and Mitchell, the Three Hanlons, and Russell and Newell, and the kinetograph.

The Zingari Singers are at Norumbega Park this week, including Stella Burgess and others who were with the Roxy Opera co. Others there are Gordon Eldred and co., Bert Jorday, the Four Imperials, Tansen and Claxton, and the Korograph.

Medford Boulevard includes in its bill the Florence Troupe, the Mimic Four, McNish and Penfield, the Arard Bressy, Elizabeth Otto, and Katherine Nelson.

At Lexington Park the cards are Lieutenant Randolph, Arlington and Halston, Adamill and Taylor, Whitman and Davis, W. E. La Hitt, and moving pictures.

The two chief features for the week at Paragon Park are Laurence Davis, in his balloon flights, and Valdig and Davis, the trapese performers.

Wonderland's Cinderella continues as its outdoor feature, and vaudeville attractions there include Professor Dodd and His Dog, Dick Puckett, Ben Walker, and J. H. Corey.

The Howard Theatre is closed, but Jay Hart and all his force are hustling so as to open it 23 with the Yankee Doodle Girls.

The Globe vaudeville features include Lydic Dreare, the Musical Bakers, Maria and Welser, Archie Byron, Jack Maley and Sallor Hartpol.

At the Premier the cameraphone is a feature, and the vaudeville cards are Robert Varni and Alfred Fontaine.

For the supplementary acts at the Comique this week's bill include Walter Keith and Esther Ray.

With the pictures at the Palace are the Daily Brothers, Powers, Mahoney and Trent, Dolly Marshall, Musical Lowe, and Gertrude Man.

With the Manhattan Girls at Austin and Stone's are Frank Varetti, Ed. Kane, Tom Bullock, Joe Meek, and Frothingham and Durham.

PITTSBURGH.

The Grand, under the direction of Harry Davis, offers the following bill week 16-21: Great Lester, Roches's monkeys, Genaro and Bailey, Frank Morel, Pictorial Post Card Tableaux, Eleanor Falke, Mr. and Mrs. Edward Esmonde, Redford and Winchester, Fred Sosman, and moving pictures.

The Pittsburgh Hippodrome, directed by Harry Davis, has another lengthy and strong bill. Globe of Death, Luken's wild lions, Dankmar-Schiller Troupe, Mabaret the Great, Van Cleve, Denton and Pete, De Velda and Zelda, Belle Stone, the Chamerois, Strickland's dogs, Porter's performing ponies, Bob and Tip, La Rose Brothers, the Two Hays, De Vere Brothers, Inga and Lovella, Merton's Merry Makers, and Power's elephants. re-engaged. Continued very large attendance nightly.

The Kerstone State Band is the feature at West View Park and the usual attractions are offered at Kennywood.

ST. LOUIS.

Forest Park Highlands had a strong bill last week, headed by Helen Bertram, the dashing comedienne and self-accompanist on the piano. She is a St. Louis favorite and scored tremendously. Al. Cameron and co. were excellent in The Last of the Regiment, a story in song. Byers and Herman were novel in sensational pantomime. Henry Potter and May Harris, gymnasts, were daring and skillful. Felix Adler in dialect and parody singing was pleasing. Madge Caldwell, soloist with Cavallo's Band, is nightly winning honors.

Mannion's Park presented Bob Adams and Bob Aldey, hits in comedy, singing and at the piano; Jimmy Wall, the minstrel comedian, who also scored; Shipp's trained dogs, very clever performers; Nello, who, assisted by Mlle. Nello, does a clever European juggling act, and Mlle. Alferetta, performer on the Roman rings.

West End Heights last week introduced 10-cent vaudeville, with motion pictures. West and Gerard were headliners in an operatic and novelty singing act. McCarthy and Barth were very good in a comedy sketch. Vandeville Life, Walter Baker mystified by his sleight of hand and tricks of magic. The Dale Sisters sang and danced well.

BALTIMORE.

Concerts are given by the Bostonia Ladies' Orchestra at Bay Shore Park and the Royal Artillery Band at Riverview Park.

The Maryland Theatre will open 30 with a big bill, headed by Princess Rajah. An entire new stage has been laid at the Maryland, and every piece of scenery is new. The illumination of the house has been rearranged for brilliant electrical effects. New massive brass chandeliers have been hung and fitted with the latest style lights. The carpets and draperies are likewise all new, and many novelties have been introduced for the convenience of patrons.

The Auditorium Theatre is also being thoroughly renovated, recarpeted and supplied with new decorations and draperies. It will open 30.

The Victoria Theatre opened 16 with a regular vaudeville bill. The house has been artistically redecorated.

BOISE CITY, IDA.—Riverside Park (Howard, mgr.): 2-4: The Eckhardts, Harrington and Sale open, 9 (indefinitely). Ellery's Italian Band 14.——The Boise: Opened 2 under new management and is called the Lyric, with H. Kaiser manager.——Turner (C. K. Vanauker, mgr.): Will reopen 9 with continuous vaudeville.

SYRACUSE, N. Y.—Valley (J. Peebles, mgr.): 9-14: Volta, Siz Satsudas, Carter, Waters co., Ed. Morton, Moore and Young Walton; to good business.

DENVER, COLO.—The opening of the Orpheum 2 brought joy to the hearts of the hundreds who have the habit of going there every week during the season. The bill for the second week includes Adelaide and Johnny J. Hughes, Harrison Armstrong, Elizabeth Murray, Mildred Warren, Bert Lyon and Louise Meyers, Charles Marvelle. The Majestic presented the following bill to crowded houses: Matt Keefe, Demitresco-Kermette Troupe, Clara Thropp, Brandon and Downing, Faust Brothers, Daring Darts. At the Crystal were Murray's Acrobatic and Dancing Dogs, Adams and Mack, the Blossoms, Cooper and Brown, and Magneto. Lakeside, with its numerous Coney Island features, continues to be one of the most frequented and amusing spots in Colorado.

BUTTE, MONT.—Majestic Theatre (C. N. Sutton, mgr.): 2-7: Three Vagrants, Billy Sharp and Beatrice Turck, James F. Dolan and Ida Lenharr, Dorothy Vaughan, Maude Caswell and Arthur Arnold. 9-14: McLallon and Carson, Johan and Matt, Flo Patterson, Bissonette and Newman, Florence Modena and co.——Empire Theatre (L. M. Quinn, mgr.): 2-7: Essie Bergrant, Sid Giroux, Clever Clark, Bob Hendricks, Hall and Loraine, Gorman and Bell. 9-14: Nolle Brothers, Helen Mastery, Daniels and Mack, Midtown Quartette, Sid Giroux.——Orpheum: Dark.

FORT DODGE, IA.—Empire (H. Milslouski, owner; Leo Burnstine, mgr.): House opened 5, after having been closed six months. Seating capacity enlarged to 350. House newly decorated. The Wrens opened the house 9-11. Bennett Sisters.

BARTLESVILLE, OKLA.—Coliseum (Ray Bopst, mgr.): After ten weeks of stock and poor business the Coliseum roof garden has changed its bill to vaudeville and pictures. 2-7: Mlle. Reno; fair business. 8-14: Tatroe and Tatroe; fair business. Poor and unsystematic advertising is believed to be the cause of poor business at this amusement house.

MINNEAPOLIS, MINN. — The Miles opened with Irma Orbassanay's Cockatoos as the headliner. The Unique had Baptiste and Franconi, the upside down men, for the headliner. Edmond Hayes, the "wise guy," drew crowded houses, opening the Dewey season with The Umpire. The Orpheum will reopen next week with the Tuscany Troubadours, Carlin and Clark, Banks-Breasealle Duo, John Weil, Laveen-Cross and co., Bellerini's Dogs, and the kinodrome.

COLUMBUS, O.—The Mierer Sisters in their high diving act was the feature of the bill at the Southern Theatre 8-14. Others: Harriet Eastman, Lew Palmer, Abo and Pickering.——Colonial: Harry Turkey Boyd, Cleone Pearl Fell and Jesse Russell, and Major and McCarty make up the bill.——Keith's is finishing up the last week of its Summer season and local vaudeville lovers will be glad that the regular season opens.

SARATOGA SPRINGS, N. Y.—Convention Hall (J. D. McNulty, mgr.): George Primrose's Minstrels 10 benefit of B. P. O. Elks; pleased an audience of 900 persons.——Pontiac (J. C. Grasel, lessee; Henry H. Freck, mgr.): 6-12: Epps and Loretta, Charles Earle, Joseph B. Fisher, Frank Burton, Flanagan and Nolan, Rex Nelson and Sister, Florence Douglass, Martin and Doyle, Martin and Reynolds, the Prampins, Ed Geer, Texarkanaar, illustrated songs and motion pictures, to large and appreciative audiences.——Item: Now that the regular theatrical season has begun at the Broadway, there will be no more vaudeville or motion pictures.

MILWAUKEE, WIS.—The bill at the Crysta) opened 9 and the following numbers pleased large audiences: The Seggels, novelty string instrument players; Goldwin Patton, tabloid version of The Devil; the Primrose Quartette; Montambo and Barteill, acrobats, and Ike Vogel.——The Star Show Girls opened a week's engagement at the New Star 8 and pleased crowded houses.

YORK, PA.—Auditorium (B. C. Pents, mgr.): Will reopen Sept. 6 with vaudeville. Acts will be booked by Ed. Mozart, of Lancaster.

TACOMA, WASH.—Grand (Dean B. Worley, mgr.): 2-8: Houses full; fair bill, with J. K. Emmett and co. and an acrobatic act.——Pantage's (W. J. Timmons, mgr.): 2-8: Drew well with the Four Venetian Musicians; good cycling and a clever comedy sketch.

JAMESTOWN, N. Y.—Celeron Theatre: 9-14: Good bill and business. Bond and Benton, Five Caprice Girls, Smith and Heagney, Brady and Mahoney, Chevriel, and moving pictures.

ST. JOHN, NEWFOUNDLAND.—Star (J. Burke, mgr.): 9-14: Packed houses. Professor Charles Hutton, Charles Jardine, J. J. O'Grady, Maude Cameron and Fred Rabbitts, Gertrude Fennell, John O'Rielly, Harrison and Moffatt, Katherine Flynn, Katherine Fitzpatrick, and L. C. Murphy; receipts devoted to charity.——T. A. Hall (T. J. Rolls, mgr.): Professor and Madame Houdin brought capacity audiences 9-11.——Nickel (J. P. Kiely, mgr.): One hundred and sixteenth week of continuous entertainment; large attendance week of 9.——Item: Regatta Day was celebrated here this week. 25,000 witnessed the several aquatic sporting events.

TRENTON, N. J.—State Street Theatre (Herman Wahn, mgr.): 9-14: The laughing horse, La Rex and La Rex, Ray and Williams, Larrivee and Lee, Jack Marshall, Apollo and his dog, and Mr. and Mrs. Frank Fairchilds; business very large.——The Trent (Montgomery Moses, mgr.): Will open 16.

MOBILE, ALA.—Lyric Theatre (Neubrit Brothers, mgrs.): Closed the season this week with moving pictures. Opens Sept. 12; vaudeville, booking on the Orpheum Circuit.

KALAMAZOO, MICH.—Bijou (H. W. Crull, mgr.): 9-14: Washington and Jones, Byrd and Vance, Wayne G. Christy, and Burt Weston and co.

ST. PAUL, MINN.—The Orpheum opens its season 15 with a bill headed by Margaret Moffat and co.; others: Six Glinserrells, Hawthorne and Burt, Montgomery and Healey Sisters, Fiddler and Shelton, Ila Granson, Joe Jackson. The Star Theatre opens its season 15 with Edmond Hayes. Wonderland continues to draw satisfactory business and on week of 8 featured the Savages and Cavarro.

ST. CATHARINES, ONT.—Griffin's (Hal Morgan, res. mgr.): Nellis and Carroll, the Seymours, Hashash, Boutin and Tillson; particularly strong bill; big business.

NEWBURGH, N. Y.—Academy of Music (Fred M. Taylor, mgr.): William Burt co., McKissock and Shadley, Frank and Fredia Ferrill, Larkin and Burns 9-14; to good business; pleasing performance.——Orange Lake Park Theatre: The Yankee Doodle Girl 9-14, to good business; pleasing performance.——Item: Manager Taylor has had the Academy Auditorium newly decorated and will open 23 with Victor Moore in The Talk of New York.

BANGOR, ME.—Ackers Theatre (Ackers and Blood, mgrs.): 2-7: Colton and Darrow, Grace Lavelle, Austin Walsh and co., Barclay Brothers, the Sidonians. House closed, to reopen 23.——The Gaiety will open 23 under management of Stephen Bognet, now of the Nickel; attractions will be booked by United Booking Offices.

LANSING, MICH.—Jo-Jo Theatre (Fred Swan, mgr.): 2-7: Edward Humphrey, La Varre and co., Yeteva, Billy and May Seneal, Mlle. Carroll; good bill and business.——Item: Fred Swan, late manager of the Jo-Jo Theatre, has sold his interest to Clark and Johnson and it will be known as the Family Theatre. The stage is being remodeled and made larger. Will open 23 with O. L. Johnston as manager.

NEW ROCHELLE, N. Y.—New Rochelle

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Theatre (M. Loew, prop.; James F. Lee, mgr.): 9-11: Harry Gilbert, Bon Aimi Trio, Tom Dugan, Louis Chevalier and co., Gertrude Dudley, Cote and Marguerite, Mildred Man. 12-14: Frank McCrea and co., Rose Sisters, Dehaven and Sidney, G. Le Polsem and co., Standard Four; featured act was the Great Lester.——Item: J. F. Lee has been selected as manager in the place of Burt X. Wilbur. Business in general good.

DUBUQUE, IA.—Union Park Theatre (Jake Rosenthal, mgr.): 9-14: Arthur Kalm, Paul Klein, George Perry and Louise White, and Gaiette's Monkey Circus.

ELYRIA, O.—Airdome (J. F. Durham, mgr.): 2-7: Morton and Keegan, Hazel Arnold; business excellent. 9-11: The Musical Sampsons, Pearl Davenport, Rush and Taylor; splendid satisfaction to big business.

HARRISBURG, PA.—Pastang Park (F. W. Davis, mgr.): 9-14: Roland Travers co., John F. Clark, Morrello Brothers, Goforth and Doyle, Blanch La Zigge; excellent business.——Hippodrome (A. L. Boumbert and Co., Inc., mgrs.): 9-14: Gillgallon and Bernard, Walter Bennett; good attendance and bill.

HOME, GA.—Elite Theatre (H. H. Park, mgr.): 9-14: Tuttle and May; pleasing; excellent business. 16-21: Princeton and Yale.——State Theatre (Trammell and Spetzelberg, mgrs.): 9-14: Three Dancing Watsons; capacity. 16-21: Chase and Radcliffe.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Opens 16 under the William Morris Circuit. A few of the opening attractions are the Svengalis, Daphne Pollard, the Hilliputian, Blake's Comedy Mule, with five other turns and two moving picture films.

FORT WORTH, TEX.—Lyric Theatre (H. Cutter, mgr.): 2-7: Christine Hill and co., Rubinoff Trio, Italian Street Singers, Teddy Oliver and her Dogs, Billy Dean, Clarence Abbott.——Phillips Theatre (E. H. Phillips, mgr.): 2-7: Jack and Bertie Rich, Driscoll Trio, La Della Lorenzo, Frankie Kane co.

DU BOIS, PA.—Star (M. O. Bailey, mgr.): Mr. and Mrs. Hendyreon, Signor Carnum, Muriel Luella Pullen, Merrihew and Raney; pleased good business.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): 9-14: Hall and Colburn, Richard Bros., Col Stewart, Scott and Whaley, Barnivici Bros., Frank Grch, and moving pictures; pleased good business.

DELAWARE, O.—Theatorium (Frost and Thomas, mgrs.): 2-7: Henry De Waree, Harris and Prov, "Le Bar," moving pictures and illustrated songs; good, to fair business.

NEW LEXINGTON, O.—Orpheum (Art M. Gruber, mgr.): 2-7: Lew Palmer, Bud Parsons, Fuller and Mayo. Fullen and Mayo cancelled after first night. Business good.——Theatorium (S. G. Smith, mgr.): Miss Slingerman, and moving pictures, to splendid business.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): 2-7: De Alma and Mae, Elida Morris, May Price, Charles Hargreaves, illustrated songs and moving pictures; big business.——Majestic (Carl Schwars, prop. and mgr.): 2-7: Elizabeth Hughes and Miss Williams, O'Conner Sisters, Friendly and Jordan, George Tichenor, and moving pictures; good houses.——Item: May Price, of Philadelphia, filled time made vacant by the absence of William Moran at the Auditorium 7.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): 2-7: Musical Geraldis, Theo and her Dandies, Mae Taylor and C. M. Blanchard; pleased good business. 9-14: Denton and Le Boeuf, Smith, Evans and Williams, Frances Fairfield, Thomas and Ryan, and Zat Zams.

JOHNSTOWN, PA.—Globe (J. G. Foley, mgr.): 5-7: Jig 'Em Up Quartette, Fenner and Hafferty, Morris Golden. 9-11: Ringer and Bunch, Helen Stuart, the Meades; business good.

M'ALESTER, OKLA.—The Majestic (vaudeville house), being built by Mr. Small, is being pushed as rapidly as possible. A. Bert Estes has leased this house and expects to open on or about Oct. 1. Mr. Estes, having charge of the Lake Park attractions, Star Airdome, Majestic Vaudeville Theatre and Busby Theatre, makes him "the show man" of McAlester.

LOS ANGELES, CAL.—Laddie Cliff headed the excellent bill given at the Orpheum July 26-1. Others: The Singing Colleens, in their Irish songs; Ollie Young and Three Brothers, the Eight Original Madcaps, James Thornton, The Futurity Winner, the Camille Trio, Clark and Bergman. Diversity marked the bill at the Orpheum 2-8, with Londe and Tilley. Others: Three Sister Athletas, Redpath Nephews, Armstrong and Clark, Laddie Cliff, Eight Original Madcaps, the Singing Colleens, Ollie Young and Brothers, and motion pictures.

EAST LIVERPOOL, O.—Rock Springs Theatre (Sam McCutcheon, mgr.): 9-16: Quaker City Quartette, Steeley and Edwards, Carley Carlos, Chafelo and Caprella; excellent bill to good business. Rocereto Orchestra Band 15.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): 2-7: The Emerys, and moving pictures.

WARREN, O.—Opera House (John J. Murray, mgr.): 5-10: Alley and White, Ring and Williams, Redmond and Smith, Tenner and Rafferty, Thomas and Hamilton, and Wright; good houses.——Dreamland (W. W. Dunnevant, mgr.): 5-10: Harr Reabout, and Noble and Brader, and moving pictures; good business.

FLORENCE, S. C.—Arcadium (A. T. Hasselden, prop.; Harry Husbands, mgr.): 2-8: Ilsworth and Henley, Jack Wolff, and R. Young, with illustrated songs; delighted large crowds.——Majestic (Charles Hines, mgr.): 2-4: Vaudeville team failed to appear; 5-7: Texas Quartette; good act; excellent business.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): 5-7: Edward Todd; large business. 9-11: Minnie Miller; fair houses. John Rox, illustrated songs, pictures.

AURORA, ILL.—Star (Frank Thielen, prop.; Major La Voy, mgr.): 2-8: Arthur Sydney's School Boys and Girls, Lamont and Welcham, J. Bernhard Hennings, Ali and Peter, Dick Miller, and moving pictures; good bill, to capacity business.——Grand Theatre (Berscheit and Voss, prop.): 2-8: Four Musical Hodges, McGinnis Brothers, Takihara, Bobbe Talcott's Kandy Kids, Majestic Quartette, and moving pictures; fair bill to big business.——Item: This concludes the Summer vaudeville at the Grand. Regular season opens 17.——Majestic Theatre (Lackney and Brick, props.): Formerly moving picture house, will open with vaudeville with the McCarvers, Marie Laurent, Lonzo Cox and co., and moving pictures.

DUBUQUE, IA.—Manager Rosenthal is making great headway with the remodeling of the Bijou, and the season of 1909-1910 promises to be a record breaker at this popular-priced vaudeville house.

TORONTO, ONT.—9-14: An exceptionally attractive and amusing bill was presented to lovers of vaudeville at Shea's. Music, singing and dancing were predominant, and proved most acceptable. Percy Chapman, with the Gus Edwards' Blonde Typewriters, made a decided hit, while the National Quartette also won high favor. A Very Bad Boy, by Hal Godfrey and co., was well received, as were also Gavin, Platt and Peaches in The Stolen Kid. Other features were: Work and Over, comedy jugglers; Milt Wood, the Peerless Mowatt, and moving pictures.——Burlesque reopened for the season at the popular Star, under the excellent management of Mr. Hayes. The attraction was Sam T. Jack's co., which with a first-rate olio was pronounced an entertainment quite worthy of the opening season.——Summer light vaudeville at the Majestic won favor for week 9-14, six big specials being put on the boards.——Attractions at Scarboro Park and at Hanlon's Point were good drawing cards for the week, the Carnival at the former and Captain Dallas with his air ship, in which he made two successful flights each day, at the latter, were the magnets that drew the big crowds.

LINCOLN, NEB.—The Majestic Theatre, owned by the Acme Amusement Co. and managed by L. M. Gorman, will be known next season as the Orpheum. The house will be entirely on the Orpheum circuit, and a thorough tryout given to determine whether the city is capable of sustaining the better grade of offerings. The house drew good houses last season, and the popularity of vaudeville here resulted in the change.

SPOKANE, WASH.—George Auger, who played at the Orpheum Theatre here a week ago, has renounced his allegiance to King Edward and took an oath to support the Constitution of the United States. He also filed an application to register on lands in the Indian reserves here. The big fellow gave his age as twenty-seven, his height as seven feet four and one-half inches, his weight as 295 pounds. He was born at Cardiff, South Wales, and first came to this country in 1894. He returned to America last June 25, after spending a year under a vaudeville contract in England.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): 9-14: Scottish Four, the Harrigtons, Annie Goldie, Evelyn Abbott and co., Three Tumbling Cohns, Lillian Elvina, Fred Smith; good attendance.——Premier (L. M. Boas, mgr.): 9-14: The Joyces, Rosalie Ross, Jack Lyle, Falke and King, Fay Davis, and moving pictures pleased good attendance.

GLOUCESTER, MASS.—Olympic Theatre (A. E. Lord, mgr.): 2-7 Redway and Lawrence, Felgar and Season, the Sally Trio, Small, Sloan and Sheridan, Shaw and Robinson, Jackiyn and Lang pleasing good houses. 9-14: Kurtis' Rooster Circus, Kotis, Springer and Bryde, Clara Walters, Mysterious Musical Bennetts, Two Fantas and "Mike," the pig; Octave Caillouette, John Le Clair, and moving pictures are delighting crowded houses.

SPOKANE, WASH.—John Hyams and Leila McIntyre scored strong in a clever skit called The Quakeress, at the Orpheum Theatre 2-7. Others were: Cunningham and Marion, Rose Royal and Chesterfield, San Francisco Musical Trio, Grace Marshall, Grace Freeman and Clara Rogers, Catherine Hayes and Sabel Johnson, Cathryn Palmer, Woods and Woods, and the pictures; capacity all the week.——George D. McQuarrie and Pauline Sain, formerly leading man and ingenue in the Jessie Shirley Stock co., took their initial plunge into vaudeville in Short Pants, a satire on equal suffrage, arranged by Miss Shirley at the Pantage's Theatre the week of Aug. 1, heading the bill. Their work was well received, but the sketch "needs fixing." Others were: Jack Hamilton and Dora Ronca, Hassan and Jolyn, the Shelvey Brothers, Martini and Grossi, Tegge and Daniels, D. Gilson, and the pictures; S. R. O. at night performances.——Edwin Carewe, Campbell Stratton, Madge Towle and William "Rivers" Singer secured in a strong playlet called Pals at the Washington Theatre. Others: William Selbini and Jeanette Grovini, McFarland and Murray, Marton Sharp and His Dancing Belles, Will Morrisey, and the pictures; big business.

PORTLAND, ORE.—The offering at the Pantages 2-7 was Klein, Ott Brothers and Nicholson, Lee Beggs and co., Samson and Douglas, La Millas and Orco, Three Olivers, Charles Sanders, Leo White, and motion pictures.——Week of 2 at the Orpheum were: Curson Sisters, Avendano Quartet, Wilbur Mack and Nella Walker, Frank Mostyn Kelly, George W. Cooper and William Robinson, J. Rubens, Grace Armond, pictures.——The headline number at the Grand, 2, was: Chas. Mack and co., Harry Taylor, Scott and Davis, Cogan and Brancroft, and Fred Bauer.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): 2-7: Martynne, Miss Edythe and Signor Frans, Dawson & Gillette, moving pictures and illustrated songs; very good to good business. 9-14: Ed Barnes, Mabell Robinson, Petrie and Budd, Mack and West, moving pictures and illustrated songs.——The Majestic (Sullivan and Considine Circuit, Tess P. Russell mgr.): 2-7: Three Bootles, Harrison and Troline, Baby Sophia, moving pictures and illustrated songs; mediocre to small business. 9-14: Harry E. Rickrode, Kissler and Dunn, Mille. LeSure, moving pictures and illustrated songs.

ELMIRA, N. Y.—Rialto Theatre (F. W. McConnell, mgr.): 9-14: Towner Sisters, Ida Cain, Lottie Fayette, Louise Bailey, Max Bruno; good houses.——Happy Hour Theatre (Ira Vandemark, mgr.): 9-14: Rogers and Bunsted, Richard Johnston, The Millians and moving pictures; large houses.——Grand Theatre (E. J. Tobe, mgr.): 9-14: Baker and Long, Carroll Crispin, Frank Wilson, and moving pictures; good houses.

DETROIT, MICH.—At the Temple Theatre 9-15, a monkey show of unusual excellence was seen under the title of Amateur Night in a Monkey Music Hall. One of Oliver White's playlets Superstition, contained some excellent material. Nonette proved to be an accomplished musician. Others on the bill were: James P. Conlin and Lillian Steele, T. Nelson Downs, Edward Lavine, the Bootblack Quartet and Keno, Welch and Melrose.

URBANE, O.—The Lyric (Larry P. Ryan, mgr.): The Lyric minstrels (have talent) 6-8 packed the house every performance; De Loss and Pearl in sketch, Charles Lawsone, comedian. 9-11: with pictures drew big and pleased. Special performance 7 to the youngsters of the Childrens' Home and each tot was given a present. On 10, receipts were donated to establishing a free ward in a local medical institution.

PERTH AMBOY, N. J.—Broadway Theatre (E. Sweet, mgr.): 9-14: Vaudeville and illustrated songs, good business.

HERKIMER, N. Y.—Grand Theatre (W. A. Dougue, mgr.): Humes and Lewis, Frank Merritt, Monahan and Sheenan, Stanton and Flamme; and moving pictures; big business.——Star Theatre (J. Conklin, mgr.): Burt Cass, Hammill Stevens, Rosebud and co., Chas. S. Boe, Musical Silvers and moving pictures; big business.

SPRINGFIELD, O.—Spring Grove Casino (Spg. Ry. Co., mgrs.): Kreatore, Cowboy Williams, Johnny Ford and Clark Sisters, The Helm Children, Mullin and Correll 9-14, pleased fair patronage. The Broadwicks were an outside attraction.——New Sun (Sun Amusement Co., Mgrs.): Willy Hale and Bro., Ferguson and Passmore, Ruth Burnett and co. 9-14: good show, to fair business.——Fairbanks (L. M. Boas, mgr.; Harry A. Ketcham, bus. mgr.): The Frese Trio, Bert Marshall, Layne and Benja and Ruth Mason, to fair audiences 9-14 and pleased.

WILMINGTON, DEL.—Grand Opera House (L. B. Cool, mgr.): Dark; improvements being made. Will open 30, three performances daily, five acts and two Sims motion pictures. Semi-weekly change of bill, alternating with Blaney's Baltimore.——Dockstader's Garrick (W. L. Dockstader, mgr.): Dark; improvements being made.——Item: There is an under current of feeling here that an interesting vaudeville war is brewing between the Grand Opera House and Dockstader's Garrick Theatre. Both are making extensive improvements and are promising good bills. It is not generally believed that Wilmington will support two vaudeville houses in connection with the Avenue Theatre (Dramatic Stock), and so many motion pictures houses.

WASHINGTON, PA.—Airdome (A. D. Mair, mgr.): July 26-7: California Komedy Ko. with Bolis Brothers, Cox Family Quintette, Alarcon Trio; good business and pleased. North Brothers Comedians 9-21.

OIL CITY, PA.—Orpheum (Frazier and McCullough, owners): 9-14: Marrithew and Raney, Amy Shaffer and co., Heing Atwell, Cormelos' Living Pictures; business fine.——Star (O. H. Royer, prop.): 9-14: Granville and Mack, Gertrude Miller, Guy and co., Mrs. O. H. Royer pleased houses.

NEW BRITAIN, CONN.—Keeney's (Frank A. Keeney, mgr.): Theatre is having an attractive new front constructed. House will open Labor Day, Sept. 6, with vaudeville and moving pictures.——Scenic (Hallaby and Co., mgrs.): 9-14: The Famous Fords, the Siltors Trio, and pictures; drew good houses.

NEW LONDON, CONN.—Bijou (David Almy, mgr.): 9-14: Kelly and Catlin, Cary Monrow, O'Donnell Brothers, Billy and Maud Keller, to good houses.——New Orpheum (Bullock and Davis, mgrs.): Pictures and the Madison Square Four to excellent business.

TROY, N. Y.—Proctor's Griswold (Guy Graces, mgr.): Good satisfaction.——Item: The Western Burlesque Wheel, which played the Lyceum Theatre here, has decided not to play this city the coming season, and that leaves this house closed.

SCRANTON, PA.—Wonder (T. J. Herman, mgr.): 9-14: Cornello and Alvin, Billy Bowers; bill and business excellent.——Orpheum (J. H. Farrell, mgr.): 9-14: Tillie Auber, Jack Mavss, Edgar Sullivan; excellent bill to good business.

LOUISVILLE, KY.—Excellent business has been the rule at Fontaine Ferry 8-14. Free concerts by Gregg's Band, with Mamie Quenig as vocal soloist, have been thoroughly enjoyed. Good vaudeville with Denedin Troupe, Wilson Brothers, Adele McNeil, Jarrow and the Vindabonas.——Joe Clark's Celebrated Colored Jubilee Singers continue to draw large crowds to Riverview Park with songs, dances and cakewalks. The free vaudeville had Santelle, Cora Thomas, Reed and Earl, and Eldon and Clipton. Fireworks Tuesday and Friday nights.——At Hopkins' for 8-14 the following was offered, drawing good business: Carberry and Stanton, Simmons, George Avery, Charles Wilson.——At Summers' Park: June Roberts and co., T. Fleming, and Tops, Topsy and Tops. Friday night amateur night.——Item: H. B. Burton, who has been the directing head of vaudeville affairs at Fontaine Ferry Park, has made many friends during the Summer season there.

WATERBURY, CONN.—Poli's Theatre (J. H. Clancy, mgr.): 9-14: Good bill filled the house. De Witts' Living Bronzes, Boyland and Dunn, Woods and Green, and Alma Packard.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): A splendid bill 9-14, included Collins and Hart, Meredith Sisters, Godlewsky Troupe, Four Maganais, Tom and Edith Almond, Lillian Carter, Myrtle Byrne and co., Burt Jordan; fine business.——Opera House (Cahn and Cross Co., mgrs.): 9-14: Good business with Paul Stephens, Keeley and Parks, Cunningham and Devery, Paul and Reynolds.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): 9-14: Dot Davidson, Kimball and Lewis, Harry C. Rego and co. to excellent business; pleased.——Bijou (W. F. Croucher, mgr.): 9-14: Billy Gaston, Henry Trio; bill and business good.——Lyric (J. Grafton Greene, mgr.): 9-14: De Voie and Martin, Edna La Salle, Charles Bradley Trio; excellent bill and business.——Wonderland (E. Bruce Frasier, mgr.): 9-14: Gould and Rice, Harris and Hilliard; satisfied good houses.

FORT SMITH, ARK.—Lyric Theatre (W. B. Russel, mgr.) 2-4: The Kingsberrys, Anna Beckman, Morris and Morton, Hayward and Hayward, 5-7: Two Johnsons, Anna Beckman, Fernand Mack, Allman and McFarland; to well filled house. 9-11: Kohns and Klifton, West and Willis, Corbett and Chester, Anna Beckman.

MARIETTA, O.—Star Theatre (Walter Crain, mgr.): 2-4: Billy Wallace, Miss Smith, magician. 5-7: Kline Sisters; excellent to good business.

RACINE, WIS.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): 9-15: American Newsboys' Quartette, Laird and Laird, Annie Belmont, Four Musical Millars, Harry Barnstein, moving pictures; splendid bill, fine patronage.

BUFFALO, N. Y.—Shea's 9-14: Our Boys in Blue, Eva Taylor, Great Indanias Troupe, Julia Frearry, Thurber and Mattison, Silbon's Cats, Leville and Sinclair, Fox and the Millership Sisters.——The Lafayette offered The Kentucky Belles week 9; excellent organization. The garden will re-open 21.

CHARLESTON, W. V.—The Hipp (E. W. Ramsey, mgr.): 9-15: Three Metherie Sisters, Eugene Emmett, Bates and Christie, and The Three Hylands; excellent business pleased.

ALBANY, N. Y.—Proctors (Howard Graham, res. mgr.): Will resume high class vaudeville Sept. 6.

BRIDGETON, N. J.—Hippodrome Park (Chester Paullin, mgr.): 9-14: Robert Chesare and co., The Bridges, The Aldeans, Thos. J. Hinley, Howard and Wilson, De Alma and Mae; good bill.——Thumbling Dam Park (Howard L. Tyler, mgr.): 9-14: Topack and West, Jack Wise, Flying Russells, Five Wroes Buds; splendid patronage.

TOLEDO, O.—It is now stated as a fact that Mr. Morris will open Burts under a new name with vaudeville the coming season. Mr. Lamkin, who formerly managed the Arcade, will be the local manager. At the Arcade week 8 Lydell and Butterworth, Edna Julian, Wilson and Hawthorne, Eugene Williams, Younger Brothers, the Cossars. The Valentine bill was made up of J. Elmer Spyglass, Davis and Merrill, the Klippels, and the pictures.

MONTREAL, CAN.—Bennett's Theatre: Crowded houses welcomed the opening of Bennett's Theatre for its third season. House is under the management of George F. Driscoll. Bill had Chrisiah Simpson, Tom Smith, Arthur Dunn and Marie Glazer, Louis Guertin, Tom Nawn and co., the Four Josselins, Emma Francis and her Arabs, Raymond and Caverley.

HARTFORD, CONN.—Scenic (H. C. Young, mgr.): House has kept open through the extreme heat and for two weeks was the only theatre open in the city. 9-14: George Whales, Arthur Cody, Katherine Ryan, Marion Marshall.——Item: Poli's will open 16 entirely redecorated. First time this house has been closed for a single day, including Sundays, since it opened, seven years ago.

ZANESVILLE, O.—Jack Richards, who sang at Quimby's Casino for a year, will travel with the Al. G. Field Minstrels. Harry C. Shunk, monologist and minstrel man, is making the hit of his career at the Hippodrome. The Cuttings, in musical comedy sketches, please large crowds daily at the Magic Palace.

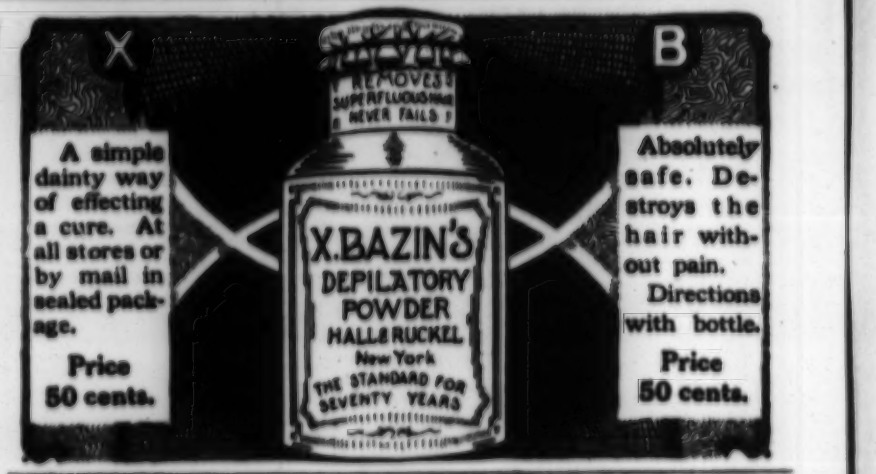
ATLANTIC CITY, N. J.—Young's Pier Theatre (W. E. Shakeford, mgr.): Ben Harris Vaudeville co 9-14, including Nora Baynes and Jack Norworth, Madame Herrman, James H. Cullen, Quinn and Mitchell, Exposition Four, Ward, Klaire and co.; good business.——Young's Million Dollar Pier (John L. Young, mgr.): Philippine Constabulary Band, Naomi, Five O'Briens, Winston's Sea Lions, Steve Mlaco, Joe Le Fleur, and Mlle. Martha; crowds large.——Steeplechase Pier (Eugene L. Perry, mgr.): 9-14: Old Fashioned Circus, with new novelties.——Steel Pier: Vessella's Italian Band, Murphy's Minstrels, Cakewalks, and children's carnivals.——Criterion (M. Barrett, mgr.): 9-14: Trixie Friganza, Rice and Cody, Tom Gillen, Three Daltons, Buckley, Martin and co., Frencelli and Lewis, and moving pictures; good business.

SIOUX FALLS, S. D.—The Majestic (William H. Dance, mgr.): 2-7: Charles Gaylor, Harry Davis, Still City Quartette, moving pictures to excellent business; pleasing every one.

TARENTUM, PA.—New Star (J. B. Boyd, mgr.): 2-7: Phillips and Bergen, Norine M——s, illustrated songs, and pictures to good houses.

ELGIN, ILL.—Star Vaudeville Theatre (Prickett and Thiele, mgrs.): 9-14: Arthur Sydney and co., Kaleratos, and three other acts; capacity business.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): 5-7: Martin and Doyle, Adele Rose, Aitken Brothers. 9-11: The Rodreans, A. J. Hart, the Boys, moving pictures; excellent business.——Orpheum (Charles P. Gilmore, mgr.): 5-7: Major Bowser, Grace Fowler, Williams' Duo. 9-11: Henri Du Mars, Kipp and Kippy, moving pictures, and illustrated songs.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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ALL CHARLEY'S FAULT (Willa Amusement Co., mgrs.): Leadville, Colo., 17, Aspen 18, Glenwood Springs 19, Grand Junction 20, Provo 21.

ALLEN, ESTELLE (Joseph King, mgr.): Springfield, O., 16-21, Indianapolis, Ind., 23-28.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Mason, Mich., 17, Williamson 18, Grand Ledge 19, Lake Odessa 20, Lansing 21, St. Charles 22, St. Johns 23, Ionia 24, Portland 25, Belding 26, Stanton 27, Greenville 28, Big Rapids 30, Claire 31.

AT CRIPPLE CREEK (Chas. W. Wuers, prop.): Mahony City, Pa., 17, E. Stroudsburg 18, Lansford 19, Tamaqua 20, Plymouth 21, Wilkes-Barre 22-25, Oliphant 30, Carbondale 31.

AS THE SUN WENT DOWN (Arthur C. Alston, prop.): Paterson, N. J., 23-25, Morristown 26, E. Stroudsburg, Pa., 27, Binghamton, N. Y., 28, Syracuse 30-Sept. 1.

BATES, BLANCHE (David Belasco, mgr.): Kansas City, Mo., 16-21.

BILLY: New York city 9—indefinite.

BILLY THE KID (Chas. H. Wuers, prop.): Long Branch, N. J., 21, Red Bank 23, Plainfield 24, Perth Amboy 25, Salem 26, Vineland 27, Morristown 28, Scranton, Pa. 30-Sept. 1.

BILLY THE KID (Eastern; Chas. H. Wuers, prop.): Franklin, N. H., 18, Manchester 19-21, Woodstock, Vt., 23, White River Junction 24, Keene, N. H., 25, Lowell, Mass., 26-28, Lawrence 30-Sept. 1.

CLIMAX, THE (Joseph Weber, mgr.): New York city 2—indefinite.

CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., 2-28.

CLIMAX, THE (Joseph Weber, mgr.): Los Angeles, Cal., 16-21.

CLIMAX, THE (Joseph Weber, mgr.): Pittsburg, Pa., 16-21.

COLLEGE GIRL (J. E. Jackson, mgr.): Little Rock, Ark., 9-21.

CONVICT 999 (A. H. Woods, mgr.): Montreal, Can., 16-21.

COW BOY AND THE THIEF (Ed. Rowland, mgr.): Kansas City, Mo., 16-21 Omaha, Neb., 22-28, Hammond, Ind., 26, Ft. Wayne 27, 28.

COW PUNCHER (Central; W. W. McGee, mgr.): Watseka, Ill., 17, Sheldon 18, Milford 19, Hoopeston 20, Danville 21, Champaign 23, Arcola 24, Sullivan 25, Farmer City 26, Gibson 27, Ottawa 28, Kewanee 29, Toluca 30, La Salle 31.

COW PUNCHER (Eastern; Elmer H. Brown, mgr.): Walkerton, Ind., 17, Gary 18, Goshen 19, Marion 20, Benton Harbor, Mich., 21, 22, Dowagiac 23, Cassopolis 24, Bronson 25, Coldwater 26, Quincy 27, Battle Creek 28, 29, Charlotte 30, Mason 31.

DARE DEVIL DAN (Robt. Biddell, mgr.): St. Louis, Mo., 15-21, St. Joseph 22-25, Lincoln, Neb., 27-28.

DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, prop.): Perth Amboy, N. J., 27, Red Bank 28, Haverstraw, Mass., 31.

DODSON, J. E. (Cohan and Harris, mgrs.): New York city Aug. 2—indefinite.

ELI AND JANE (Harry Green, mgr.): Rensselaer, Ind., 19, Oxford 20, Gibson City, Ill., 21, Sullivan 27, Mt. Pulaski 28.

FIGHTING PARSON (F. Ernest Clayton, mgr.): Sheboygan, Wis., 22, Plymouth 23, Chilton 24, Manitowoc 25, Two Rivers 26, Kaukauna 27, Fond du Lac 28, Oshkosh 29, Neenah 30, Green Bay 31.

GAMBLER OF THE WEST (A. H. Woods, mgr.): Brooklyn, N. Y., 16-21.

GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.

GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Tacoma, Wash., 15, 16, Victoria, B. C., 17, Vancouver 18, 19, Bellingham 20, Everett 21, Portland, Ore., 22-28.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city 21-28.

GIRL FROM U. S. A. (Harry Scott, mgr.): Indianapolis, Ind., 16-18, Ft. Wayne 19-21, Chicago, Ill., 23-28, Springfield 29-31.

GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Aurora, Ill., 22, Benton Harbor, Mich., 23, Dowagiac 24, Michigan City, Ind., 25, Elkhart 26, Logansport 27, Marion 28, Goshen 30, Coldwater, Mich., 31.

GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., 9—indefinite.

GRAUSTARK (Central; Baker and Castle, mgrs.): Owego, N. Y., 17, Dansville 19, St. Catharines, Ont., Can., 20, Hamilton 21, Brantford 23, St. Thomas 24, Stratford 25, Guelph 26, Galt 27, Niagara Falls, N. Y., 28.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Chicago, Ill., 15-21, Des Moines, Ia., 22-25, Omaha, Neb., 26-28.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Newburg, N. Y., 25, Kingston 26, Catskills 27, Yonkers 28.

HER DARK MARRIAGE MORN (Thos. W. Keeney, mgr.): Burlington, Wis., 23, Elkhorn 24, Delavan 25, Stoughton 26, Edgerton 27, Lodi 28, Madison 29, Reedsburg 30, Beaver Dam 31.

HUMAN HEARTS (W. E. Nankeville, mgr.): Trenton, N. J., 21, Dover, Del., 23, Salisbury, Md., 24, Christfield 25, Cambridge 26, Annapolis 27, Waynesboro, Pa., 28.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Paterson, N. J., 16-18, Huntingdon, Pa., 19, Altoona 20, Johnstown 21, Wheeling, W. Va., 23-25, Columbus, O., 26-28.

IS MATRIMONY A FAILURE: David Belasco, mgr.): Atlantic City, N. J., 16-21.

McFADDEN'S FLATS (Barton and Wilwell, mgrs.): Red Bank, N. J., 17, Perth Amboy 18, Plainfield 20.

McHENRY, NELLIE (Chas. H. Wuers, prop.): So. Norwalk, Conn., 21, Manchester, N. H., 23-25, Lawrence, Mass., 26-28.

MAN FROM HOME (Liebler and Co., mgrs.): New York city 16—indefinite.

MARRIED IN HASTE (Edwin Percival, mgr.): Elkhorn, Wis., 17, Delavan 18, Ft. Atkinson 19, Waukesha 20, Jefferson 21, Madison 22, Boscobel 23, Beaver Dam 24, Lancaster 25, Dodgeville 26, Monroe 27, Evansville 28, Watertown 29, Beloit 30, Freeport, Ill., 31.

MAY'S NEW HUSBAND (Harry Scott, mgr.): Hammond, Ind., 22, Michigan City 23, Plymouth 24, Warsaw 25, Albion 26, Angola 27, Bryan, O. 28, Hicksville 30, Defiance 31.

MEADOW BROOK FARM (J. W. Carson, mgr.): Chicago Heights, Ill., 22, Momence 23, Watseka 24, Dwight 25, Minonk 26, Wenona 27, Sterling 28, Spring Valley 29, Dixon 30, Polo 31.

MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): Cleveland, O., 16-21.

OBER, GEORGE: Delhi, N. Y., 19, 20, Saratoga 23, 24, Glens Falls 25, 26.

ONLY LAW (Walter N. Lawrence, mgr.): New York city 2-21.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Brooklyn, N. Y., 16-21.

PAID IN FULL (Wagenhals and Kemper, mgrs.): San Francisco, Cal., 9-21.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Pellston, Mich., 17, Stignace 18, Cheboygan 19, Onawa 20, Alpena 21, Ansable 23, Lapeer 24, Charlotte 25, Rensselaer, Ind., 26, Knox 27, Monticello 28.

PINKEY THE PINKERTON GIRL (Frank Sherman, mgr.): Kansas City, Mo., 23-28.

POLLY OF THE CIRCUS: Seattle, Wash., 15-28.

POLLY OF THE CIRCUS: Great Barrington, Mass., 17, Pittsfield 18, North Adams 19, Gardner 20, Brattleboro, Vt., 21, Bennington 23, Cohoes N. Y. 24, Gloversville 25 Saratoga Springs 26, Rome 27, Oneonta 28.

QUEEN OF THE SECRET SEVEN: Washington, D. C., 16-21.

RINGMASTER, THE (Sam S. and Lee Shubert, Inc., mgrs.): New York city 9—indefinite.

ROYAL SLAVE: Cheboygan, Mich., 17, Detour 18, Sault Ste. Marie 19, Newberry 20, Munising 21, Marquette 23, Ishpeming 24, Crystal Falls 25, Iron Mountain 26, Norway 27, Gladstone 28, Escanaba 29, Manistique 30, Petoskey 31.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Philadelphia, Pa., 16-21.

SHADOWED BY THREE (Harry J. Jackson, mgr.): Omaha, Neb., 15-18, Des Moines, Ia., 19-21, Peoria, Ill., 22-25, Springfield 26-28, E. St. Louis, Mo., 29-Sept. 1.

SOLD INTO SLAVERY: Chicago, Ill., 16-21, Cincinnati, O., 23-28.

STEWART, NELLIE: Wellington, New Zealand, 16-28, Christchurch 31-Sept. 9.

TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Rockford, Ill., 17, Beloit, Wis., 18, Freeport, Ill., 19, Polo 20, Dixon 21, Spring Valley 22, Ottawa 23, Mendora 24, Sterling 25, Pontiac 26, El Paso 27, Fairbury 28, Pekin 29 Farmington 30, Lewistown 31.

TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Cassapolis, Mich., 17, Bronson 18, Coldwater 19, Quincy 20, Battle Creek 21, 22, Charlotte 23, Mason 24, Williamston 25, Grand Ledge 26, Lake Odessa 27, Lansing 28, Saginaw 29, Flushing 30, Fenton 31.

TEMPEST AND SUNSHINE (Western; Richard Chapman, mgr.): Plymouth, Wis. 15, Two Rivers 19, Kaukauna 20, Green Bay 21, Oshkosh 22, Neenah 23, Algona 24, Sturgeon Bay 25, Oconto 26, Clintonville 27, Antigo 28, Rhinelander 29, Tomahawk 30, Marshfield 31.

THIRD DEGREE (Henry B. Harris, mgr.): New York city 16-Sept. 4.

THREE WEEKS: Spokane, Wash., 16-19, Helena, Mont., 20, Great Falls 21.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Cleveland, O., 16-21, Buffalo, N. Y., 23-28.

UNCLE TOM'S CABIN (Martin's; Wm. Kibble, mgr.): Ann Arbor, Mich., 17, Marion, Ind., 18, Indianapolis 19-21, Columbus, O., 23-25, Dayton 26-28.

WARD, HUGH J., COMEDY: Melbourne, Australia, July 15-Sept. 4.

WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Columbus, O., 16-18, Dayton 19-21, Grand Rapids, Mich., 22-25, Toledo, O., 26-28.

WORKINGMAN'S WIFE (A. H. Woods, mgr.): Baltimore, Md., 16-21.

YANKEE DOODLE DETECTIVE (Eastern; Chas. H. Wuers, prop.): Morristown, N. J., 18, Long Branch 19, Red Bank 20, Perth Amboy 21, Fall River, Mass., 23-25, Manchester 26-28.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klint and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.

AMERICAN: San Francisco, Cal., Aug. 18—indefinite.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ALHAMBRA: Chicago, Ill.—indefinite.

ARMORY (Louis Van Weithoff, mgrs.): Binghamton, N. Y., May 10—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BRADY'S LAKE (Ralph T. Kettering, mgr.): Brady's Lake, O., May 27—indefinite.

BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.

BUNTING, EMMA (Russel and Drew, mgrs.): Seattle, Wash., May 30—indefinite.

CALLICOTTE (Clyde B. Callicotte, mgr.): Galesburg, Ill., May 20—indefinite.

CALUMET (John T. Conners, mgr.): South Chicago, Ill.—indefinite.

CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.

CARROLL: Johnstown, Pa., May 31—indefinite.

COLONIAL: Cleveland, O., June 14—indefinite.

COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.

COOK (Charles Emerson Cook, mgr.): Springfield, Mass., May 17—indefinite.

COURT (Goodman and Bachelder, mgrs.): Wheeling, W. Va., June 14-Aug. 21.

DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.

D'ORMOND-FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.

ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.

ELLEFORD: Honolulu, Hawaii, April 11—indefinite.

FERRIS: Minneapolis, Minn., June 5—indefinite.

FRANKLIN SQUARE (Travers Vale, mgr.): Worcester, Mass.—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.

GRANBY: Norfolk, Va.—indefinite.

HARDER-HALL: Altoona, Pa.—indefinite.

HAYWARD, GRACE (Geo. M. Gatts, mgr.): Lincoln, Neb., May 23—indefinite.

HOME: Hutchinson, Kan., May 26—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.

KEATING VIRGINIA: Madison, Wis., May 10—indefinite.

KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.

KENNEDY, JAMES: Lowell, Mass., June 21-Sept. 25.

LAKEMONT: Altoona, Pa., June 5—indefinite.

LYTELL, BERT: Rochester, N. Y., June 14—indefinite.

McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.

MAJESTIC: Utica, N. Y., May 10—indefinite.

MACK, WILLARD: Salt Lake City, U.—indefinite.

MANHATTAN (Jack Parsons, mgr.): Rome, Ga.—indefinite.

MORISON, LINDSAY: Boston, Mass., June 14—indefinite.

NEILL (James Neill, mgr.): St. Paul, Minn., May 30-Aug. 28.

ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.

PEAK'S ISLAND (Bartley McCallum, mgr.): Peak's Island, Me., June 26—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Scranton, Pa., May 17—indefinite.

POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.

POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24—indefinite.

QUIGLEY PLAYERS (Jay Quigley, mgr.): Duluth, Minn.—indefinite.

SPOONER, EDNA MAY (Jake Wells, mgr.): Atlanta, Ga.—indefinite.

STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.

SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.

SUMMER STOCK (M. Moyers, mgr.): Hamilton, Ont.—indefinite.

TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., 12-Sept. 18.

VAN DYKE AND EATON: Elkhart, Ind., July 4—indefinite.

YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Barton Landing, Vt., 16-18, Newport 19-21, Stanstead, Que., Can., 23-28.

CARROLL COMEDY (Jos Carroll, mgr.): Du Bois, Pa., 2-21.

CHASE-LISTER (Clint Robbins, mgr.): Butler, Mo., May 24—indefinite.

CUTTER STOCK (Wallace R. Cutter, mgr.): Frankfort, Ind., 16-21, Kokomo 23-28.

EWING, GERTRUDE (Wm. N. Smith, mgr.): Jacksonville, Ill., 16-21, Bellville 22-28.

HALL, DON C.: Highland, Ind., July 26-17.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Homestead, Pa., 9-21, Braddock 23-Sept. 4.

HARVEY STOCK (Southern): Higginsville, Mo., 16-21, Holden 23-28.

HARVEY STOCK: Eau Claire, Wis., 16-21.

HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Oklahoma City, Okla., 15-20.

IMSON, BURT: Overly, N. D., 16-21.

KEIFFER-CHAUNCEY (Fred Chauncey, mgr.): Wilkes-Barre, Pa., 16-21.

KENNEDY, ALICE (W. A. Partello, mgr.): Piqua, O.—indefinite.

LORCH, THEODORE (Jack Davidson, mgr.): Little Rock, Ark., 8-20, Hot Springs 21-26.

MARTIN STOCK (Geo. Cochrane, mgr.): Emporia, Kan., 9-21, Topeka 23-Sept. 4.

MAXWELL-HALL STOCK (E. P. Maxwell, mgr.): Brazil, Ind., 16-27, Anderson 23-28.

MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Topeka, Kan., 8-21, Leavenworth 22-Sept. 4.

MURRAY-MACKEY (John J. Murray, mgr.): Butler, Pa., 21-28.

NORTH BROTHERS' STOCK: Des Moines, Ia.—indefinite.

OWEN, WILLIAM (Louis Bowers, mgr.): Freeport, Ill., 17, Rockford 18, Kenosha, Wis., 19, Racine 20, Elkhorn 21, Manistique, Mich., 23, Traverse City 24, Charlevoix 25, Petoskey 26, Munising 27.

PARTELLO STOCK (Western; W. A. Partello, mgr.): Newark, O.—indefinite.

PARTELLO STOCK (Eastern; H. J. Deland, mgr.): Mansfield, O., June 28—indefinite.

PARTELLO STOCK (Northern; E. R. Moore, mgr.): Wheeling, W. Va., 9-21.

PAYCEN STOCK (E. S. Lawrence, mgr.): Springfield, Mo., 8-22.

SHERMAN STOCK: Columbia, Mo., June 20—indefinite.

TAYLOR STOCK (H. W. Taylor, mgr.): E. Liverpool, O., 9-21.

TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Copenhagen, N. Y., 16-21, De Ruyter 23-28.

WHYTE DRAMATIC CO. (Chas. P. Whyte, mgr.): Sedalia, Mo., 16-21, Ft. Scott, Kan., 22-Sept. 4.

WIKOFF-DREW STOCK (Will J. Wikoff and Carroll Drew, mgrs.): Ottumwa, Ia.—indefinite.

WILLIAMS STOCK (M. R. Williams, mgr.): Pontiac, Mich.—indefinite.

YANKEE DOODLE STOCK (Geo. Y. Galliday, mgr.): Ashland, Wis., 9-21.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Toledo, O., July 4—indefinite.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.

ALASKAN, THE (Wm. P. Cullen, mgr.): Kansas City, Mo., 23-28.

BABES IN TOYLAND: Chicago, Ill., 23-28.

BIJOU MUSICAL COMEDY: Memphis, Tenn., June 21—indefinite.

BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.

BROKEN IDOL (R. C. Whitney, mgr.): New York city Aug. 16—indefinite.

BURGOMASTER (Wm. P. Cullen, mgr.): Grand Rapids, Mich., 15-18, Jackson 19, Adrian 20, Ann Arbor 21.

CANDY SHOP (Chas. B. Dillingham, mgr.): Chicago, Ill., June 14—indefinite.

CAT AND THE FIDDLE (Chas. A. Sellen, prop.): Chicago, Ill., 15-21, St. Cloud, Minn., 23-28.

CHESTER COMIC OPERA (T. M. Martin, mgr.): Cincinnati, O.—indefinite.

CORINNE: Denver, Colo., 16-21.

CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Long Beach, Cal., July 9-Sept. 27.

DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Chicago, Ill., 16-21.

EUCLID AVENUE GARDEN (William J. Wilson, mgr.): Cleveland, O., June 28—indefinite.

FLORIST SHOP (Henry W. Savage, mgr.): New York city 9—indefinite.

FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.

GAY HUSSARS (Henry W. Savage, mgr.): July 29—indefinite.

GIRL AND THE GAWK (Will H. Locke, mgr.): Hamburg, Ia., 17, Syracuse, Neb., 18, Alliance 19, 20, Crawford 21.

GIRLS (Sam S. and Lee Shubert, mgrs.): Denver, Colo., 16-21.

GIRL QUESTION (H. H. Frazee, prop.): St. Cloud, Minn., 17, Gr. Forks, N. D., 18, Winnipeg, Man., 19-21, Fargo, N. D., 23, Dickinson 24, Miles City, Mont., 25, Billings 26, Livingston 27, Bozeman 28, Butte 29, 30, Anaconda 31.

GORMAN'S, J. W., MUSICAL COMEDY: Worcester, Mass.—indefinite.

HARTMAN, FERRIS: Seattle, Wash., June 6—indefinite.

IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.

IN HAYTI: Cleveland, O., 23-28.

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Norcross, mgr.): Los Angeles, Cal., Aug. 1—indefinite.
KANE COMIC OPERA (Robert Kane, mgr.): Holyoke, Mass., June 5-Aug. 28.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Mandan, N. D., 17. Miles City, Mont., 18. Billings 19, Livingston 20, Bozeman 21, Butte 22, 23, Anaconda 24, Gr. Falls 25, Helena 26, Missoula 27, Wallace, Ida., 28, Spokane, Wash., 29-31.
LOVE CURE (Henry W. Savage, mgr.): Rochester, N. Y., 17-21.
LESLIE OPERA (Ed Blair, mgr.): Bayonne, N. J.—indefinite.
LINCOLN PARK OPERA (C. L. Robinson, mgr.): New Bedford, Mass., June 28—indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., 26-Sept. 11.
MANHATTAN OPERA (Robt. H. Kane, mgr.): Worcester, Mass., May 30—indefinite.
MATINEE GIRL (J. C. Jackson, mgr.): Shawnee, Okla., 15-21, Tulsa 23-28.
MERRY WIDOW (Henry W. Savage, mgr.): Denver, Colo., 16-21.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MORROSCO MUSICAL STOCK: Los Angeles, Cal., July 4—indefinite.
MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.
OLYMPIC OPERA (Edward Seamon, mgr.): New Orleans, La.—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.
RICE AND CADY MUSICAL COMEDY (D. E. Russell, mgr.): St. Louis, Mo.—indefinite.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
ROBICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SANS SOUCI PARK: Chicago, Ill., June 20—indefinite.
SHEEHAN OPERA (Joseph Sheehan, mgr.): Minneapolis, Minn., 16-21.
SMART SET (Barton-Wiswell and Nolan and Co.): Darlington, S. C., 17, Florence 18, Sumter 19, Charlotte 20, Greensboro 21, Tarboro 23, Goldsboro 24, New Bern 25, Wilmington 26, Fayetteville 27, Raleigh 28.
SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Aurora, Ill., 17, Elgin 18, Rockford 19, Freeport 20, Kenosha, Wis., 21, Racine 22, Dixon, Ill., 23, Sterling 24, Moline 25, Davenport 26, Waterloo 27, Marshalltown 28.
THREE TWINS (Jos. M. Gaites, mgr.): Boston, Mass., 23-28.
TIME, THE PLACE AND THE GIRL (H. H. Frazee, prop.): Bozeman, Mont., 17, Gr. Falls 18, Helena 19, Butte 20, 21, Missoula 23, Wallace, Ida., 24, Lewiston 25, Pullman, Wash., 26, Colfax 27, Walla Walla 28, Spokane 29-31.
WILLIAMS, HATTIE (Charles Frohman, mgr.): Atlantic City, N. J., 16-21, New York city 22-28.
WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Charlotte, N. C., July 26-31.
ZINN'S MUSICAL COMEDY: Chicago, Ill.—indefinite.

MINSTRELS.

COHAN AND HARRIS: New York city 16—indefinite.
FOXE'S, ROY E.: Telluride, Colo., 16-18, Ridgway 19-21.
PRIMROSE'S, GEORGE (Wm. Warmington, mgr.): Buffalo, N. Y., 16-21.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Fulton, Ky., 17, Jackson, Tenn., 18, Memphis 19, Jonesboro, Ark., 20, Pine Bluffs 21.

BURLESQUE.

AMERICANS: St. Louis, Mo., 16-21, Cincinnati, O., 23-28.
AVENUE GIRLS: Washington, D. C., 23-28.
BIG REVIEW: Philadelphia, Pa., 23-28.
BOHEMIANS (Tom Miner, mgr.): Brooklyn, N. Y., 23-28.
BRIGADIERS: Baltimore, Md., 23-28.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Chicago, Ill., 16-21, Milwaukee, Wis., 23-28.
CENTURY GIRLS (John Moynihan, mgr.): Pittsburgh, Pa., 23-28.
CHERRY BLOSSOMS: Montreal, Can., 23-28.
COLONIAL BELLES: Kansas City, Mo., 23-28.
COZY CORNER GIRLS: Cincinnati, O., 16-21, Chicago, Ill., 23-28.
DEVERE'S, SAM (Louis Starke, mgr.): Scranton, Pa., 23, 24, Luzerne 25, 26, Wilkes-Barre 27, 28.
DREAMLANDS (Issy Grods, mgr.): Wilkes-Barre, Pa., 23-25, Scranton 26-28.
DUCKLINGS: Schenectady, N. Y., 23-28.
EMPIRE (Jess Burns, mgr.): Indianapolis, Ind., 23-28.
FASHION PLATES: St. Louis, Mo., 23-28.
FASHION PLATES (Harry Montague, mgr.): Kansas City, Mo., 14-21.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Louis, Mo., 16-21.
FOSTER, FAY: Brooklyn, N. Y., 23-28.
GAYETY STOCK: Philadelphia, Pa.—indefinite.
IMPERIALS: Louisville, Ky., 23-28.
JACK'S, SAM (Will Roehm, mgr.): New York city 23-28.
JOLLY GIRLS: Detroit, Mich., 23-28.
KENTUCKY BELLES: Chicago, Ill., 23-28.
LADY BUCCANEERS (Harry Stranse, mgr.): Moline, Ill., 16, 17, Centreville, Ia., 18, St. Joseph, Mo., 19-21.
MERRY MAIDENS: Cleveland, O., 23-28.
MINER'S MERRYS: Philadelphia, Pa., 23-28.
MORNING, NOON AND NIGHT: Jersey City, N. J., 23-25, Paterson 26-28.
MOULIN ROUGE: Buffalo, N. Y., 23-28.
STAR SHOW GIRLS: St. Paul, Minn., 23-28.
TALK OF THE TOWN: Paterson, N. J., 23-25, Jersey City 26-28.
TIGER LILIES: New York city 23-28.
TRAVELERS (Chas. Donohue, mgr.): St. Joseph, Mo., 22-28.
WASHINGTON SOCIETY GIRLS: Milwaukee, Wis., 16-21, Minneapolis, Minn., 23-28.
WATSON'S, W. B.: Boston, Mass., 23-28.
WHITE'S, PAT, GAIETY GIRLS: Newark, N. J., 23-28.
WINE, WOMAN AND SONG: Toronto, Can., 23-28.
YANKEE DOODLE GIRLS: Boston, Mass., 23-28.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 20—indefinite.
BALLMANN: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA NAPOLI (Giulio E. Capone, director): Crescent Park, Providence, R. I.—indefinite.
BANDA ROMA: Dreamland, Coney Island, N. Y.—indefinite.
BRANDMAN'S: Lakewood Park, Charleston, N. C., 19-Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.
BUTLER, HELEN MAY, LADIES' BAND: Columbus, Neb., 15-21, Minden 22-28.
CAVALLO'S: Highlands, St. Louis, Mo.—indefinite.
CHAMBERLAIN'S: Marysville Park, Shamokin, Pa.—indefinite.
CHICAGO LADIES' ORCHESTRA: Des Moines, Ia.—indefinite.
CHICAGO PHILHARMONIC ORCHESTRA (Chevalier Emanuel, conductor) Ravinia Park, Chicago, Ill., June 19—indefinite.
CONWAY, PATRICK: Riverview, Chicago, Ill.—indefinite.
CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.
D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.
ELLERY (Channy Ellery, mgr.): Seattle, Wash., 16-Sept. 15.
FAYE AMERICAN: Vanity Fair, Providence, R. I.—indefinite.
FERULLO'S (Francesco Ferullo, conductor): Hippodrome, Milwaukee, Wis., 16-21.
FRASER HIGHLANDERS (W. F. Dewar, mgr.): Luna Park, Cleveland, O., 8-21, Indianola, Columbus, 22-Sept. 2.
GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.
GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.
HATCH'S: Luna Park, Hartford, Conn.—indefinite.
HENRY'S, T. FRED: Ingersoll Park, Des Moines, Ia.—indefinite.
LADIES' PREMIER ORCHESTRA (C. Putnam, mgr.): Orchard Beach, Me., 1-31.
LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.
MACAGILIOS: Cleveland Beach Park, Cleveland, O., June 10—indefinite.
MARTORANA'S MILITARY: Washington Park, Philadelphia, Pa., May 22—indefinite.
MAYR'S MILITARY: Pabst Park, Milwaukee, Wis.—indefinite.
NATILLEO: Delmar, St. Louis, Mo., May 1-Sept. 4.
PHILHARMONIC ORCHESTRA (Chevalier Emanuel, mgr.): Ravinia Park, Chicago, Ill.—indefinite.
PHILIPPINI, DON: Electric Park, Kansas City, Mo., 9-21.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Camargo, Ill., 16-21.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.
SOUSA (James R. Barnes, mgr.): Willow Grove Park, Philadelphia, Pa., 15-Sept. 6.
STRESLIN, WILLIAM: Bayonne Park, Bayonne, N. J.—indefinite.
TEEL'S: Wonderland, Boston, Mass.—indefinite.
THAVIN: Zoo, Cincinnati, O.—indefinite.
TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.
WEEVER'S MILITARY: Luna Park, Washington, D. C.—indefinite.
YESSELLO, MARCO: Electric Park, Kansas City, Mo.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Fremont, O., 17, Lima 18, Mansfield 19, Mount Vernon 20, Springfield 21.
BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.
CALIFORNIA FRANK'S ALL STAR WILD WEST: Philadelphia, Pa.—indefinite.
LAMBRIGGER'S WILD ANIMALS: Terre Haute, Ind., 16-21, Charleston, Ill., 23-28.
101 RANCH WILD WEST (Miller Bros., mgrs.): Charlotte, Mich., 17, Battle Creek 18, Kalamazoo 19, Dowagiac 20, Michigan City 21, So. Chicago, Ill., 22, Ottawa 23, La Salle 24, Kewanee 25, Macomb 26, Monmouth 27, Davenport, Ia., 28.
SELLS-FLOTO: Paolia, Ind., 17.
SPARKS: Sag Harbor, L. I., 17, Southampton 18, Patchogue 19, Babylon 20.

MISCELLANEOUS.

FONTINELLE (Joseph Farrell, mgr.): Brazil, Ind., 15-21, Anderson 23-28.
PATTERSON'S CARNIVAL: Fort Dodge, Ia., 16-21.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

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Decker, Paul, Stewart De Krafft, Joseph De Stephani, Theo. A. Doucet, Ben T. Dillon, Edmund Dean, J. J. Dunn, Jos. M. Daniels, Paul Davis J. Roger De Coverly, Robert Drouet, Oscar Dowen, Geo. F. De Vere, Thomas C. Davis, John Daly, De Main and Rochte, Arthur De Amont, Adam Dockracy.

Ellisler Wm., Geo. Eisenman, A. W. Jack Ellis, Will H. Ely, Arthur R. Evons.

Feigle, Mr., Chas. K. French, Norman R. Field, I. Ford, Geo. Farren, Ed. S. Fuller, Richard Fields, Sidney Franklin, Wm. Fitzgerald, Louis B. Foley, George O. Farrell, Geo. Fenberg, Wm. C. Foran, Mr. and Mrs. Perkins Fisher.

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Ingram, Lloyd.

Johnson, O., Aysa Jacobs, W. Jordan, Willard Jarvis, Fred A. Johnston, Alfred E. James.

Kimberly, D. G., Joseph M. King, Joseph Kane, Frank T. Kintzing, J. F. Kuchy, Charles C. Knapp, Ulric Keurade, S. Miller Kent, Alfred G. Kram, G. Knowles, Rex Leslie Kingdon, G. E. Knowles, James Kilday, Charles W. King, Percy Kley, Harrison King, the Kingsleys.

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Nelson, Harry, Charles O. Nelson, Walter D. Nealand, C. B. Neumann, Frank Norcross, Julian Nea.

Owens, Francis X. L.

Purviance, Roy, John W. Phillips, Desmond S. Place, Charles Prisey, Harry Perkins, Walter H. Poulter, Tyrone Powers, Walter Pennington, Purnell B. Pratt, Al Phillips, Arthur K. Pearson, S. Z. Poli, Louis Powers, Hal E. Parker, Henry Prigh, Fred Perkins, Eugene M. Peters, Richard Pitman.

Quimby, Cassius C., C. A. Quintard.

Rose, Jack, W. F. Rochester, George M. Rosener, Clarence Rogerson, Joseph Redman, C. H. Richards, Theatore Rennie, Robert Reese, J. C. Rockwell, J. E. Robinson, John R. Rogers, George Robert, A. L. Rankin, Walter H. Reynolds, John E. Rice, Cleo Richmond, Jack Raynes, Eddie Redway, Pat Reilly, M. B. Raymond, R. C. Roberts, Victor Royal, Edward J. Rich, Frank Rowan.

Smith, Jerry, W. H. Smith, Rux Stosel, Ramon Sanders, Joseph Santley, Al Sherman, Douglas Stevenson, Hal Stephens, Campbell Stratan, Ogden Stevens, John Stapleton, N. J. Sully, Geo. Sylvester, Odo Schoff, Chas. F. Semon, Geo. E. Spencer, Monroe Salisbury, Chas. I. Schofield, Frank Sibley, A. O. Scammon, Harry L. Sedley, Frank Sheridan.

Thomas, Wm. Brandon Tynan, Louis Thombs, Paul Taylor, Edward Temple, F. A. Thompson, Alexander Thompson.

Van Horn, Robert, Chas. A. Van, Edward Van Sloan.

Wilson, Harry L., Malcolm Williams, J. Albert Wallerstedt, Chas. Wuerz, Walter Wahle, Wm. Walsh, Chas. Wimsatt, Robert Whittier, Ernest Wolle, Geo. W. Ward, Chester Wallace, C. H. Williams, R. V. Wolfe, Julius Wright.

Yorker, Henry J., Aubrey Yates, James Young, W. C. Youngson.

REGISTERED MATTER.

Clara Paulet, Dorothy Daur, Harry S. Sheldon, Ernest Franconi, Sidney McCurdy, F. A. Demerest, Franklin Whitman, M. J. Faust, Jas. Corte, Frank Rowan, Chas. Rowan.

VAUDEVILLE JOTTINGS.

The Grand, Evansville, Ind., has joined the Orpheum circuit and will open with vaudeville in September.

Ed Gallager will open in The Battle of Bay Rum Aug. 23 at Winnipeg, Can. Mr. Gallager's other act, The Battle of Too Soon, will open at Winnipeg Nov. 8, with Mathews and Barron in the cast.

Kate Freeman, known on the stage as Kitty De Lorme, was brought to her home, Waterloo, Iowa, from Detroit dangerously ill. She is reported as somewhat better.

Charles Cecil Smith, who has just closed a six weeks' engagement at the Crystal Theatre, Tulsa, Okla., has gone to Chicago to purchase costumes for his new act.

Counihan and Shannon announce that the Perth Amboy House, the New Majestic, and the Plainfield house, called the Plainfield Opera House, have been leased by Keith and Proctor for five years, to play vaudeville and sometimes high-class plays.

A. G. Bainbridge, of Minneapolis, press representative of Miller Brothers' 101 Ranch, and Jewell Perrine, of Oklahoma City, Okla., a rider with that show, were married at Detroit, Mich., on Sunday, Aug. 8.

Harry B. Billings, manager of the Temple Theatre, Grand Rapids, Mich., will be the manager of the Orpheum Theatre in Sioux City, Iowa, succeeding David Beehler, who at the close of last season was brought on to New York by Martin Beck to take an important position in the circuit's head offices.

Estelle Wordette, who has just made an immense hit with her comedy sketch, When the Cat's Away, at Keith's, Boston, last week, was lucky enough to win a Long Island lot, 25 x 125, which was being drawn for at Salem Willows, Mass.

Leopold Lane, assisted by Allison Skipworth, Florence Edney, Roberta Brennen, Louis Haines, Ernest Hare, and Clarence Rogerson at the piano, presented The Marble Arch, The Honeymoon, and Did You Ever Send Your Wife to Danbury, at the Town Hall at Brewster, N. Y., Friday evening, Aug. 7. The plays were given for the benefit of Clear Pool Camp, which is located near Brewster, and a considerable sum was realized. Mr. Volkman, of THE MIRROR, is now a guest at the Camp, of which Mr. Lane is the moving spirit.

Carrie De Mar is spending several weeks at her Summer home at White Lake, Sullivan County, N. Y., prior to making her reappearance here in vaudeville. Miss De Mar has been hard

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at work for several months getting her act in complete shape, and she has now gone away for a complete rest before resuming her work. Miss De Mar has arranged her bookings so that she will play every other week in New York city. This will allow her to spend every Sunday in the city. She will open at Brighton Beach on Aug. 30, and is booked solid then until she leaves for her engagements abroad.

George W. Clarke, of Newell Park, East Liverpool, O., has returned from a Western trip and promises many new features for his park.

Newell and Niblo, who since finishing their Spring tour of twelve weeks at the Majestic, Chicago, July 18, have been spending a few weeks with Mr. Newell's mother at Wilson Beach, Chicago, will open their Fall season at the Columbia, St. Louis, Aug. 23.

Kaleratus, the hoop roller and juggler, who has been in business at Winnipeg, Manitoba, during the past seven months, has decided to again enter vaudeville, and opened his season at the Star Vaudeville Theatre, Elgin, Ill., Aug. 9. He will play Detroit next week and Cincinnati the following week.

The Half Way House, which has been played for the past ten seasons in vaudeville by Mr. and Mrs. Perkins Fisher, has been written into a three-act comedy by Joseph Le Brandt, and will be produced by Mr. Fisher season 1910-1911. This will be the last year it will be seen in vaudeville.

Elida Morris, who is appearing in vaudeville, has a new offering called Salvation Miranda, which was recently given a metropolitan hearing and proved a winner. Miss Morris will shortly be seen over big time.

De Alma and Mae, banjoists, have in preparation special scenery and unique electrical effects for their act. They will shortly open at Pittsburgh an extended engagement that will cover Western time.

Edward O'Neil, treasurer of the Colonial Theatre for the past several seasons, will take charge of the box-office of the Alhambra, beginning with the opening of the coming season, Aug. 23.

Leo Cooper was honored by a group of friends in Los Angeles, Cal., last week by being presented with a handsome Masonic emblem.

Winter's Comedy Four have just closed a successful tour of twenty weeks over the Quigley circuit and are booked for many weeks to come. They are at Lynch's Theatre, Woonsocket, R. I., this week.

W. B. Watson was given the choice place and preliminary week before the regular schedule to open on Saturday night, Aug. 11, at the Empire Theatre, Brooklyn, N. Y., with Watson's Own Show, better known as The Beef Trust. On Friday, Aug. 6, he visited Mishler's Theatre, Altoona, Pa., and saw the opening of the Cozy Corner Girls.

Frank A. Girard, the treasurer of the Brooklyn Orpheum, who has been serving in the same capacity at Arthur Hopkins' Brighton Beach Music Hall during the Summer, returns to his duties at the former house with the opening of its season, announced by Mr. Williams for Aug. 30.

Correspondence

ALABAMA.

BIRMINGHAM.—The old Hippodrome Skating Rink is being turned into a first class theatre. When completed it will have a seating capacity of 1500 and the largest stage in the South. M. L. Semon will have charge of the new house, and it is rumored that it will play Shubert attractions, although this rumor has not been confirmed as yet. The Bijou (M. L. Semon, mgr.): will open Sept. 6.

ARKANSAS.

FORT SMITH.—ELECTRIC PARK AUDITORIUM (R. J. Mack, mgr.): Cameron Opera Co. 1-7 in Little Dollie Dimples and A Trip to Egypt; pleased large audiences. Rentfrow's Stock co. 8-15 opened to capacity at Sunday matinee in The Tiger's Den.

CALIFORNIA.

SANTA ROSA.—COLUMBIA THEATRE (J. W. Crane, mgr.): Dark July 26-31.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The preliminary season was inaugurated 14, with Eddie Leonard's Minstrels. George Broadhurst's new play, The Dollar Mark, 16-21 under the management of William A. Brady and presented by the co. selected to present it at Wallack's Theatre 23. The co. is a particularly strong one, composed of Pauline Frederick, Diva Marcia, Robert Warwick, Cuyler Hastings, Selene Johnson, George Backus, Hassard Short, Clay Clement and Burke Clarke; the latter, of this season's stock at Parsons', was also in the stock co. at Los Angeles, Cal., where the play was put on last season for a week, and so successful was the production that it was continued for ten weeks. Messrs. Brady and Broadhurst were present to supervise the opening. Edward R. Doyle, of the Brady forces, was here the entire week, arranging the details. Mr. Doyle was for several years a resident of Hartford, co-partner in the "Morning Telegram," and also State Bank Examiner, in which official capacity he came in contact with many of the State legislators, who are now convened in session at the Capitol. On behalf of Manager Brady he extended an invitation to the entire body to witness the performance which was accepted. Besides the co. opening here to follow for a metropolitan run, others will be organized and sent to Boston, Chicago and San Francisco.
A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Especial vivacity marked the presentation of The Man on the Box 9-14 and the whimsicalities of the Macgrath Furniss play were made the most of. John Imes was typical as Bob, and Mabel Montgomery made a gushing and attractive Betty. Scott Siggins doubled two diverse characters successfully and pound Tommy Williams was a very funny police court judge. Jessie Pringle's last week with the co. was marked by an added warmth to the hearty reception she has received all season. The Regeneration (from Owen Kildare's My Mamie Rose) comes 16-21, and The Squaw Man a week later.—JACKSON'S (Ira W. Jackson, prop.): Billy the Kid had a three day engagement 9-11. Regular season will open in a few weeks. Rose Stahl is booked for Labor Day in The Chorus Lady.—ITEMS: Especial notice is deserved by Ira Kessner and Master Joe Daly for their wholehearted presentation at Poli's 9-14 of "Schnitzel Bank" song, with some remarkable vocal effects by the audiences. Mathson Smith, formerly of this city, is said to be negotiating in behalf of the Shuberts for a new playhouse in Bridgeport. Local landholders said to have been approached refused to comment on the rumor.
WILLIAM P. HOPKINS.

SOUTH NORWALK.—THE NEW HOYT'S THEATRE (J. Rosenberg, lessee; P. J. Martin, res. mgr.): The Eugene Weber Stock co. presented We Are King July 31-3 and was cordially greeted by good sized audiences. The co. is under the management of A. W. Cross and included Elton Penn Prer, Charles All, Al. Phillips, John T. Cavey, Earle King, C. Robinson, Kathleen Taylor, Bertha B. Wallace, and Mary Ayer. Good performance. Three Hats 12-14. Yankee Doodle Girl 20. Dolly Varden 23. Polly of the Circus 4.

NORWICH.—BROADWAY (Ira W. Judson, lessee and mgr.): Opened 13 with Eddie Leonard's Minstrels and featured George Thatcher. Eight Bells, with the Byrne Brothers, will again be put on, with new scenery. The acrobatic Byrnes, their well-known carriage ride with its laughable mishaps, will again gladden the heart of the small boy. Co. is now rehearsing at the Broadway. John Byrne is stage-manager and Walter Loftus has charge of the business affairs.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Season opened 12 with Eddie Leonard's Minstrels to good business. Byrne Brothers in Eight Bells 24.—ITEM: Mr. Jackson removes to Bridgeport 16, where he will reside in the future.—William Gillette, on his houseboat "Aunt Polly," has been in the harbor several days.—John P. Sousa was a guest at the Griswold with Mrs. and Miss Sousa.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Girl from the Mountains 2. David Copperfield 7. Girl from the Golden West 9.—ITEM: Manager J. H. Gray has a pair of old stage boots which were presented to him several years ago by Richard Golden while playing Old Jed Prouty.

WATERBURY.—THE JACQUES (D. L. McNamara, mgr.): The Poli Stock co. appeared in The Regeneration 9-14 to good business.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Lenord's Minstrels 16. Dolly Varden 30.

DELAWARE.

WILMINGTON.—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Dark. Lighting system being changed. Will open 23 with dramatic stock.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Dark 2-7. A Night on Broadway 20. Black Patti 21. Salt Lake Tabernacle Choir 22.—ORPHEUM (Jim Hawley, mgr.): Plain Folks 2-7 to good houses.

ILLINOIS.

DIXON.—OPERA HOUSE (Harry E. McManus, mgr.): Opened 23 with Tempest and Sunshine. Meadow Brook Farm 30.—ITEM: This house is now under direction of The Affiliated Theatres Co., of Chicago, which selected Mr. McManus, who was formerly treasurer of Grand Opera House, Rockland, Ill., to protect their interests here. He is a protege of George Sackett, capable, popular, and will be given a hearty welcome. Prospects for business never were brighter than now. Joe Burkhart will remain a stage manager, Mrs. W. H. Smith as musical director and John W. Null as head usher. The house has been thoroughly overhauled and put in good shape.

PRINCETON.—APOLLO THEATRE (E. L. Belden, mgr.): The stage has been entirely remodeled, a hood built and the proscenium arch made four feet higher and six feet wider. New stage fixtures, including a drop curtain, have been ordered. The season opens with Cohan and Harris' Fifty Miles from Boston 13. The Prize Winner 27. Thorns and Orange Blossoms Sept. 4.

AURORA.—GRAND (Chamberlain, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Regular season opened 17 with The Sunny Side of Broadway. Blue Mouse 18. Farmer's Daughter 21. The Girl from the U. S. A. 22. Lo 24. Lyman Brothers 25. Thorns and Orange Blossoms 28. Tempest and Sunshine 29. Honeymoon Trail 30.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Regular theatrical season opened 17 with Mabel Barrison in The Blue Mouse. Sunny Side of Broadway 18. Moving pictures on off nights to good business.—COLISEUM GARDEN: William Owen in As You Like It 11.

PEORIA.—MAJESTIC THEATRE: Will open season 22.—MAIN STREET THEATRE: Opens about Sept. 1.

INDIANA.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The fifth regular season was started 9 with Cohan and Harris' Fifty Miles from Boston as the attraction; excellent satisfaction to fair business, despite very hot weather. Tempest and Sunshine 12. The Cow Puncher 19. Cato 8. Keith Stock co. 23-28. The Girl of the U. S. A. 30. Wallace R. Cutler Stock co. Sept. 13-18.—ITEM: Industrial conditions this season promise much better than last. Practically all the factories are running full force and business is vastly improved.

HAMMOND.—TOWLE'S OPERA HOUSE (J. W. Wingfield, lessee; D. Emery, res. mgr.): The Washington Society Girls Burlesque opened season here to fair business 7; weather hot; co. very good; costumes and chorus best seen here with burlesque co. The Cow Puncher 8 opened its season to fair house; co. fair. Sunny Side of Broadway, with Max Bloom, 15. The Passing Show 20. Ma's New Husband 22. Cracker Jacks 28. Girl from U. S. A. 29. Hammond seems to be a good starting point—three productions starting here in two weeks.

LOGANSPORT.—NELSON THEATRE (Fred Smith, mgr.): The Wizard of Wiseland 9.—BROADWAY (E. D. Sipe, mgr.): The Empire Stock co. 2-7 presented In the Golden West and A Ragged Hero. The co. included James Hagan, J. Henry King, Nettie Davenport, Golda Zane, Ethel De Lancy, Carlos Inskeep, Bert C. Kelley, George Hall, and Baby Frances. Doyle's Orpheum Stock co. 9-14 to good business.

EVANSVILLE.—OAK SUMMIT (Sweeton and Raymond, mgrs.): The street car strike settled, the park will open for rest of season with the Majestic Musical Comedy co., consisting of Herb. Bell, Frank Rogers, William Flemin, Violanta Suratt, Evon Boucher, and Alf. Bruce. Bill 8-14. A Day in Paris.

LA PORTE.—HALL'S THEATRE (Wilbur J. Hall, mgr.): Keith Stock co. 9-14 opened to packed house. Cow Puncher 16. Cook Stock co. 23-28.

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IOWA.

DUBUQUE.—UNION PARK THEATRE: National Opera co. presented popular operas to crowded houses 2-7.—ITEM: The Princess is nearly ready to open and a good season is anticipated.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Volunteer Organist will be the opening attraction 23; the house has been put in first-class condition during the Summer; a list of fine attractions have been booked, and it looks promising for a successful season.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Klark-Urban co. 5-7; excellent co. and business. Harden Klark, Camden's favorite actor, well received. S. R. O. Saturday night. Little Goldie 12; good performance and house. The Volunteer Organist 21. Miss Petticoats 31.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): Renovated from top to bottom and presenting an appearance most commendable to the management, the regular season of 1909-10 of this popular theatre opened 10 with Eddie Leonard's Minstrels as the attraction. The co. gave an excellent performance. Eddie Leonard and George Thatcher being accorded a hearty welcome. The stage settings were very elaborate and in good taste. Excellent satisfaction to good attendance. The co. included James M. Bowman, Charles Bradley, Harry Tolson, Field Brothers, Thomas Davis, Billy Bowman, and Harry W. Smith. Billy the Kid 12-14. The Girl of the Mountain 19-21.—ITEMS: Leo L. Leger, who has been employed on the New York line of steamers, has returned to the Academy of Music as treasurer.—William A. Foley, formerly head usher at the Academy, has been engaged for the box-office.—O. W. Wee's new play, Girl of the Mountain, will open its season in this city 19. This will be the first production on any stage of the play.—Mr. and Mrs. James Kerr, of Providence, gave a large dinner in honor of Harry J. Klein, of Buffalo, N. Y. Several theatrical people were present.—William Page, who has been connected with the Academy as property man for thirty-three years, has been engaged for the coming season.—The members of the O. W. Wee Girl of the Mountain co. arrived at Fall River 11.

GLOUCESTER.—FORT PARK: The Coburn Players presented The Canterbury Pilgrims to an audience of fully 20,000, which included many well known in politics, fashion and art. The weather was perfect and the performance a most enjoyable one. The co. included Ivan F. Simpson, George Williams, Francis Grey, Charles Douville Coburn, Frank Peters, Norbert A. Myles, Charles Kennedy, William Armstrong, Augustin Duncan, Edward Cutler, Charles H. Henderson, John Tupper, Earl Burnside, Herbert Hands, William Wingate, R. F. Cole, Charles Burnham, Henry Foster, J. S. Wolfe, John Kingston, Ivah Wills, Helen Harrington, Hazel MacKaye, May Morgan, Elise Williamson, Clara Syde, Angella Cote, J. Henry Coulter, J. Henry Collins, Olga Lingarde, Alice Coddington, Harry J. Barber, the Misses Patten, Roy W. Wonson, Jennie F. Mitchell.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Kirk Brown co. 9-14 opened to S. R. O.; crowded houses continue; co. fine. Plays: Brown of Harvard, The Merchant of Venice, Under the Red Robe, Othello, The Man Who Dared, The Sign of the Cross, and The Wife. Polly of the Circus 18.

MICHIGAN.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): The Keith Stock co. opened 2 for a week's engagement. Every member made individual hits, while Mr. Keith, Ruth Amos, and Hal Johnson were given an ovation. My Jim, Never Too Late to Mend, The Peddler, Paid a Debt, Cum Hollow, and Slaves of Passion were among the plays presented. As Told in the Hills, Tempest and Sunshine, The Cow Puncher, and The Girl from the United States are the coming attractions.

ALPENA.—Temple Theatre (W. B. Robertson, mgr.): The Tiger and the Lamb 13.—MALTZ OPERA HOUSE (Albert E. McGregor, mgr.): The Royal Slave, with Louis Lytton in the title-role.—ITEM: Albert E. McGregor, the new manager of the Maltz Opera House, will make good, as he is well liked by the people of this city. Mr. McGregor from 1896 to 1903 was correspondent for THE MIRROR in this city. At present he is city editor of the Alpena "Argus."

LANSING.—BAIRD'S THEATRE (Fred Williams, mgr.): Will open with The Moonshiner's Daughter 14. The Burgomaster 19. Corinne 23. Told in the Hills 25. Mr. Williams has had his theatre remodeled, and is ready for the coming season with a lot of good shows booked ahead.

BIG RAPIDS.—COLONIAL (Bartlett Dee, mgr.): Two Country Kids 4 pleased fair house. Lena Rivers 20.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): The Unwritten Law, by the Quigley Players, 2-8, to good houses; pleased audiences. This concluded the Summer engagement of the Quigley Players and their work took well with their audiences. Helen Nelson as leading lady was popular. Madame Satan, by Maude Leone, supported by William Jossey, 9-23. Miss Leone was a great favorite here last season, when she was with the Mack-Leone Stock co., and people are pleased to see her again. The co. will probably have a good run during its two weeks' engagement here. Three Twins 22-29.—BIJOU: The Bijou Opera House

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is closed for two weeks on account of remodeling and extensive repairs.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): The Williams Stock co. in A Study in Scarlet 3, Princess of Patches 4, The Bondman 5, The Men of Jimtown 6, and Ruined Lives 7 pleased fair business; weather very warm all week.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): A Knight for a Day 10; good house; delighted. The Girl Question 17.

MISSISSIPPI.

COLUMBUS.—COLUMBUS THEATRE (James W. Newby, mgr.): Dark 2-7.

MISSOURI.

ST. JOSEPH.—CASINO (O. L. Bocock, mgr.): Don Philippini's Band pleased light business 1-7.—ITEM: F. L. Johnson and B. G. Bliz, owners of the Bijou Dream Theatre of this city, have purchased the Burwood Theatre in Omaha, Neb., and after remodeling will open Sept. 22, playing Shubert attractions.

BUTLER.—THE OPERA HOUSE (Charles L. Fisk, mgr.): The Musical Fisks are now rehearsing and will open 14. They have $2,600 worth of instruments, their own stage settings and includes sixteen members. Ralph Van Doven is advance man.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Haslet, mgr.): Dark.—FAMILY THEATRE (George W. Donohue mgr.): Dark.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Camille 2-7; good, to good houses. Little Women 9-11. Jane Eyre 12-14.—ITEM: A rumor is current that a stock co. of local business men is being organized to build and operate a theatre at Fourteenth and N streets, this city. It is understood that the house will play the legitimate. While the present legitimate house, the Oliver, is doing a good business, it is not felt that there is room for another theatre, unless it were a burlesque house, for which there is a strong demand.

NEW JERSEY.

RED BANK.—LYCEUM THEATRE (Fred Frick, mgr.): Three Twins 7 to S. R. O.; the cast was exceptionally good, and proved one of the best musical comedies so far this season. A Gentleman from Mississippi 9 to good-sized audience; fine performance. Virginia Pearson, a Summer resident here and a popular favorite, played the part of Carolina Langdon, the Senator's daughter, and made a positive hit; rest of cast also very good. Graustark 11 to a well-pleased audience; Gertrude Perry, the star, and Minnie Wayne and G. P. Hicks, carried off the honors. McFadden's Flats 18. The Yankee Detective 20.—ITEM: The new Lyceum Theatre Orchestra, under the leadership of Harold E. Nieman, is making a hit with both co. and audience.

BAYONNE.—OPERA HOUSE: A twelve-year-lease of the Bayonne Theatre was sold 11 at public auction by President George Carragan, of the First National Bank, as receiver for the Bayonne Amusement Co., the owners, to former Recorder Hyman Lazarus, of Bayonne, for $155,000. The Opera House was opened two years ago, and the building cost upward of $200,000. It is one of the finest and largest in the State.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Cohan and Harris' Minstrels 9-14; excellent performance, to capacity houses. Hattie Williams in Detective Sparks 16-21.—SAVOY (Harry Brown mgr.): Jefferson De Angelis in The Beauty Spot 9-14; drew crowded houses and gave very satisfactory performance.

PERTH AMBOY.—NEW MAJESTIC (M. Shannon, mgr.): Graustark 7; excellent co. and good business. At Cripple Creek 14.

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NEW YORK.

ELMIRA.—HORICK'S (Herbert Salinger, mgr.): An offering of unusual merit was the Manhattan Opera co.'s production of The Beggar Student 9-14; large business. Horace Wright was seen and heard at his best in the title-role and scored a big hit. Rene Dietrich won new honors as Laura, and Marie Horgan was a splendid Countess Palmatica. Frank Wooley, who replaces his brother Arthur in the comedy roles, received a warm reception and supplied fun aplenty as General Ollendorf. Alma Knowles was a rollocking Jan Janitski. Edward Beck an adequate Major Holsberg. Herbert Salinger a hardworking Entrick, and Florence Courtney a pert Bronislava. Fred H. Quinn as Lieutenant Poppenberg, and Lee De Reid as Onniphree did some especially good work. The Mikado 16-21.—LYCEUM (Reis Circuit Co., lessees and mgrs.): Lee Norton, bus. mgr.): Spick and span after overhauling, was opened 11, with Three Twins, featuring Victor Morley and Bessie Clifford; large and delighted house; ovations were tendered Harry Hanlon and Helena Salinger, formerly of the Horick Opera co., who, as General Stanhope and Mrs. Dick Winters, contributed much to the success of the production. Primrose Minstrels 12. Graustark 18.—ITEMS: Frank Wooley, Ted Weller, Irene Messenger, and Bessie Zalts have joined the Manhattan Opera co. at Rorick's, and Arthur Wooley and Veva De Ford have retired. Mr. Wooley to fill the leading comedy role in one of The Merry Widow cos.—Signed souvenir photographs of Florence Courtney, soubrette at Horick's, were distributed at that house 11, and Almon Knowles, baritone, was similarly distinguished 14.—Rene Dietrich, the popular prima donna at Horick's, had the inmates of the local Home for Aged as her guests at the performance of The Beggar Student 13. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (Sam S. and Lee Shubert, Inc., lessees): Owing to extensive alterations and improvements the exact date of the opening of this house has not been announced. However, it will be about Sept. 1, and The Witching Hour will likely be the opening attraction.—EMPIRE (James H. Rhodes, res. mgr.): Opens 2 with the Great Star and Garter performance.—GAIETY (Howard B. Nichols, mgr.): Despite some reports to the contrary, this theatre will continue to retain its position in the Western wheel of burlesque cos. and will inaugurate the season 23 with Frolics and Lambs co.—ITEMS: Eugene Walter, author of Paid in Full, was in Albany 9, accompanied by Walter Williams, of New York.—Mae Keyes and Margaret Vingens, popular members of Mlle. Mischief co., are the guests of Oscar Perrin, treasurer of the Empire Theatre.—William C. MacNaughton, formerly advertising agent of the Empire, has been appointed to like position for the new Jefferson Theatre, Auburn, N. Y.—The Elks' annual clambake 10 was as usual a huge success. GEORGE W. HERRICK.

BAYSHORE, L. I.—The Trahern Stock co. presented Shadows on the Hearth at Carleton Opera House 6. The co., under the personal direction of Al. Trahern, proprietor and manager, gave a matinee the same day for the benefit of the Manhattan State Insane Asylum at Central Islip, L. I. Both houses were packed to the doors with audiences that showed their appreciation by generous applause. Jessie Mae Hall, the dainty doll comedienne, sang and danced to several encores, and Evelyn Foster did good emotional work as Kate Berrick, the miller's daughter. Julien Barton as Corporal Berrick made good.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Reich and Plunkett's All Star Vaudeville 9, 10, featuring Mabel Hite and Mike Donlin; good business. Corinne in Mlle. Mischief 11, 12 pleased large audiences. Rowland Buckstone in Scrooge 13-16. Fluffy Ruffles 17, for benefit of Foresters. Andy Lewis 18, 19. In Old Kentucky 21.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, mgr.): The season opened 10 with George Primrose's Minstrels, who gave a fine performance. The olio by the Three Lyers, the Church Four, Ward Brothers, Celeste Eddy, Happy Jack Gardner, Hays, Mosher and Hays, and George Primrose gave good satisfaction. The Yankee Doodle Detective 13, 14.—ITEM: A new stage and new seats have been installed.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Opened 9 with Helen Grayce and her co.; fine plays and full houses every night. Plays: When We Were Twenty-one, When Knighthood Was in Flower, A Toast to the Town, In the Palace of the King, The Secret Orchard, The Pit, and In the Bishop's Carriage.

NORWICH.—STAR THEATRE: Has changed hands; Messrs. Manning and Foster, who have conducted this house since its establishment some three years ago, sold their interests to Messrs. Parkman and Dennis, of Rome, N. Y., and they are now in charge.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Dark.—ARMORY THEATRE (E. M. Hart, mgr.): The Talk of New York 24.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Primrose Minstrels to good house 11.

WELLSVILLE.—BALDWIN THEATRE (Interstate Amusement Co., lessees and mgrs.): Gorton's Minstrels 11.

NORTH DAKOTA.

BISMARCK.—BIJOU THEATRE (E. H. L. Vesperman, mgr.): St. Olaf's College Band 4 pleased good house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Millionaire Kid 10 kept a small house in laughter. Partello Stock co. 16-21.—ITEMS: Lester Howard, of the Marlowe Theatre Stock co., Chicago, is visiting here.—Elmer Fritz, the character actor, is spending some time with his family here. WILLIAM H. McGOWN.

PORTSMOUTH.—MILLBROOK CASINO (Arthur Berthelet, mgr.): A Gilded Fool 9-14. This is a very clever little comedy in four acts, and is staged very prettily. Large crowds continue to attend the Casino, and this year's earnings are more than double any previous year.—ITEMS: Katherine R. Perry, of Vancouver, B. C., wife of Walter P. Richardson, who is playing leads at the Casino, arrived in this city 1, and will spend the balance of the season here.—Ernest Molster, property man at the Casino, left for New York 15, to take a position with one of the large road cos.—Sidney Anderson, of this city, has just returned from a very successful season playing vaudeville.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dale, mgr.): Broadway Burlesquers offered A Day in Judge Casey's Court 7 to good business. The co. included Artie Lewis, Dana Kowsan, William Lewis, Florence Faulkner, Irene Bingham, Mary Caruthers, Marie Estelle, Florence Bram, Grace Parsons, Bertha James, Julia Newell, Mayme Gardner, and Grace Louise Anderson. The Colonial Stock co. 9-14 presented A Woman's Power, A Woman's Expiation, My Wife's Aunt, Lena Rivers, For Hearth and Home, At Sunrise, and specialties by Hal Price, Ira H. Moore, Kathryn Benner, Blair and Marchelle, Ye Colonial Quintette, and Vail and Price.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Partello Stock co. last week, 9-14, after a very successful season of seven weeks. Alice Kennedy is a decided favorite here, while Jack Westerman shares the honors. Plays given: A College Girl, Lena Rivers, A Traveling Man Under Two Flags, Just One Girl, A Royal Prisoner, all to excellent business. MacLean Stock co. opened 16 for season of four weeks.—ITEM: Miss Kennedy left 15 for her home in Gettesburg, S. D., to take a much needed rest, and Grace Whitehar took her place as leading woman.

ZANESVILLE.—Advance managers are beginning to drop into the city almost every day, presaging the early opening of the season. Extensive repairs are nearly completed at the Weller and the Orpheum theatres and the close of the month will bring an almost complete list of bookings. Manager Seaville is now permanently located at the Weller Theatre office.

FINDLAY.—RIVERSIDE PARK AUDITORIUM: Dark 2-7.—THE GILLETTE will open Sept. 13 with stock co. for an indefinite engagement.—ITEM: Harry Wilson has gone to Columbus to join Al G. Fields.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): The season opens 23 with the Latimore and Leigh Stock co.—ITEMS: Joseph R. Garry, of this city, leaves for New York this week, where he will begin rehearsals for a role in On the Eve.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Opened 21 with John W. Vogel's Minstrels.

DELAWARE.—CITY OPERA HOUSE (Wolfe and King, mgrs.): Dark 2-7.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking, mgr.): The Prince Chap was the offering 9-14, and was the best liked play of the season, as was attested by the large attendance the entire week. All the parts were well acted. Special mention should be made of Berri and Helen Pullman (who were in the original cast), Robert Wayne as William Peyton, Forrest Seabury as Marcus Runion, Olive G. Skinner as Puckers, and Lydia Knott as Mrs. Arrington. Miss Knott never appeared to better advantage here. The staging and scenery were excellent. Belasco's The Rose of the Rancho 16-21.—ACADEMY (C. L. Durban, mgr.): The Chauncey-Kiefer Repertoire co. 9-14 opened with The Young Wife; co. and business excellent. Miss Kiefer, Will H. Malone, Elizabeth Fox, and Nana Barnes scored decided hits. There were many curtain calls. The specialties between the acts were unusually fine. Other plays: Molly Bawn, The Lost Child, Dr. Jekyll and Mr. Hyde, The Russian Spy, An Old Man's Darling, and East Lynne. Dark 16-21. The Queen of the Secret Seven 23-25. At Cripple Creek 26-28.

WILKES-BARRE.—POLI THEATRE (W. D. Nealand, mgr.): Poli Stock co. The Rose of the Rancho was produced by this excellent co. to capacity houses 9-14. Marguerite Fields and Francklyn Munnell as Juanita and Mr. Kearney scored another triumph. The Man from Mexico 16-21.—LUZERNE THEATRE (L. H. Baker, mgr.): Dave Marion's Dreamland Burlesquers in The Red Moon 21-27.—ITEMS: Sylvester Z. Poli was in this city 11. While here he announced that a number of changes would be made in the management of the different houses in the Poli circuit. Walter D. Nealand who has managed the local Poli Theatre since the inauguration of Summer stock in May last, will go to the main office at New Haven. While in this city Mr. Nealand has "made good" in the fullest sense, and will carry away with him the well wishes of a host of friends. Gordon Wrighter, who succeeds Mr. Nealands, will enter upon his duties at once.

CARBONDALE.—OPERA HOUSE (M. Rees, lessee; G. P. Monahan, mgr.): Chauncey-Keifer co. opened 16-21.—ITEMS: G. W. Lowder, who has been manager of the Grand for a number of years, has been transferred to Oil City, Pa.—G. P. Monahan, of Scranton, Pa., has taken Mr. Lowder's position here.

BROWNSVILLE.—GRAND OPERA HOUSE (Ray Rush, mgr.): The Rush Stock co. closed here with The Messenger Boy and pleased immensely. This house will remain dark until 30 to allow repairs and alterations to be made to the extent of $4,000.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Carroll Comedy co. opened a three weeks' engagement 2 and presented The Man from Tennessee, The Vampire, and Deadwood Dick to fair business; the co. is nicely balanced and pleased.

YORK.—OPERA HOUSE (B. C. Pents, mgr.): Dark 16-21.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): Eddie Leonard's Minstrels 11 pleased fair business.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Maurice W. Jenks, mgr.): Uncle Josh Perkins 7 to good business.

TEXAS.

GALVESTON.—GRAND OPERA HOUSE (Charles Brian, mgr.): Charles Brian, formerly assistant manager of the Prince Theatre, at Houston, Texas, has been appointed manager of the Grand and will take up his new duties within the next few days. Extensive repairs will be made in this house before the opening, which has been announced for Sept. 6.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Holman, res. mgr.): The Max Hilton co. 2-7 presented The Butterflies of Society, A Heart of Iron, The Man from Nowhere, The Devil, the Priest and the Man, and The Runaways to good business.

WEST VIRGINIA.

CHARLESTON.—THE BURLEW (N. S. Burlew, mgr.): Improvements which will practically make a new house of the Burlew and which will cost in the neighborhood of $2,000 are being rushed to a rapid conclusion. The lobby and front of the house have been entirely reconstructed and will compare favorably with any house in the South. The floor and wainscoting are of Italian marble, while the ceiling is pressed steel handsomely frescoed. The interior of the house has been thoroughly renovated and redecorated. The entire building has been rewired and the lights rearranged, all of which will add greatly to the beauty of the interior.

WHEELING.—COURT (E. L. Moore, mgr.): Goodman and Bachelder Stock co. 9-14 presented Captain Swift very nicely to good business. The Devil next.

WISCONSIN.

RACINE.—RACINE THEATRE (Central States Theatre Co., owners; Daniel M. Nye, mgr.): Powell and Cohen Musical Comedy co. closed an eight nights' engagement 8, having given A Daughter of America, Cupid and the Prizefighter, The Yankee Doodle Boy, Hi Diddle Diddle, Co. capable and drew good patronage generally. Tempest and Sunshine 15.

SUPERIOR.—BIJOU THEATRE (L. O. Whittier, mgr.): The Yankee Doodle Stock co. opened with a three weeks' engagement 15. Changed bill twice weekly.—THE GRAND OPERA HOUSE (C. A. Marshall, mgr.), which was destroyed by fire last Spring is being rapidly rebuilt and it is announced that it will reopen about Oct. 1.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle, lessee and mgr.): Dustin Farnum in Cameo Kirby 16, 17. The Merry Widow 26, 27.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): This house is now in the hands of painters and decorators, but will reopen 23 with May Robson in The Rejuvenation of Aunt Mary. Four loggia boxes have been installed in the house, each seating eight people. The lobby and auditorium will be decorated in artistic colors and the house will present a decidedly attractive appearance. Bookings include the Robinson Opera co. on Sept. 30. Will S. Harkins brings a stock co. in November. Others are Clivette, necromancer; Helen Grayce, and the annual Spring engagement of the Kirk Brown co.—ITEM: Will Carleton, the well-known stage director, has been spending some time at his old home here.

HAMILTON, ONT.—OPERA HOUSE: The Summer stock co., under management of Mr. Marrs, successfully presented The Middleman, with Belle Stevens in the title-role. Excellent olio entertainment was provided by the Lyons.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Opened the season with The Blue Mouse 9 and will continue with the Shuberts' attractions instead of stock as during the past three years.

BRANTFORD, ONT.—GRAND OPERA HOUSE (F. C. Johnson, mgr.): Opened with Texas 19. Graustark and Paid in Full to follow.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (F. J. Lalor, mgr.): Graustark 20.

ARENA.

Barnum and Bailey Circus showed at Waterloo, Ia., July 21 to largest business in the State. Capacity at matinee and nearly so at night. Several new features this season.

Buffalo Bill's Wild West and Pawnee Bill's Far East Aug. 18 at Waterloo, Ia.

The Cosmopolitan Carnival co. was at Belvidere, Ill. week of Aug. 9-14. Gollmar Brothers' Show exhibited there Aug. 13. Belvidere has more amusements this week than any period in the history of the town.

The Sells-Floto Circus, for the first time in its history, invaded the Chicabo territory and showed at Kenosha, Waukegan and Chicago Heights, Ill., and at Gary, Hammond, Monticello, Goodland, Brazil and Sullivan, Ind. They go east from Vincennes, Ind., playing Columbus, O., Labor Day, thence over into West Virginia. W. E. Franklin is general agent and Harry Earl is press representative. They gave a good circus performance and carry a well selected fine appearing menagerie. The baggage and ring stock are also worthy of special mention. The management is very much elated over the fact that one of the big amusement enterprises was not permitted to show in the home city of the show, Denver, Colo.

Barnum and Bailey's Circus gave a good exhibition at Toronto, Can., Aug. 12 to good attendance.

Frank A. Robbins' Circus will appear at West Chester, Pa., Aug. 25.

Gentry Brothers' Circus showed at Boise City, Ida., Aug. 13.

Barnum and Bailey's Circus was seen at Lima, O., Aug. 18.

Sells-Floto Shows exhibited at Oshkosh, Wis., Aug. 3 to crowded tents afternoon and evening. Street parade was good.

The Sells-Floto Circus drew two full tents on Aug. 5, at Racine, Wis. Parade and performance deserved praise.

Barnum and Bailey played to two good tents at Lansing, Mich., Aug. 8, with high class attractions.

The Kansas City, Mo., Council recently passed an ordinance to bar circuses from showing in Kansas City on Labor Day. It has been the custom for several years for one or another of the big tent shows to come here on that day, and the city fathers have decided that hereafter the workingman's money that he will almost surely spend on that day must go to home industries.

The property of the Barnum and Bailey circus suffered considerably during a small tornado at Battle Creek, Mich., Aug. 4. The worst part of the storm occurred just as the performance closed with the animal tent was blown down while filled with peoples, who injured one another in attempting to gain the open. Some of the larger animals had been removed to a side street and picketed there, thus escaping injury, and the cages were all closed before the falling of the tent.

The circus war between Sells-Holt and Wallace-Hagenbeck shows no sign of abatement. Injunction proceedings were filed by Ernest Campbell on behalf of the Indiana Club at Bloomington, Ind. The case was dismissed, however, by Judge Wilson when it was discovered that the attorney for Mr. Campbell had neglected to issue a summons. Both shows kept their advance men at Bloomington until Aug. 16, and every available place in town is covered with show bills advertising performances of both companies on Aug. 31.

Barnum and Bailey's Circus exhibited at London, Can., Aug. 10, to big crowds at both performances. The weather was ideal, and everybody went away satisfied.

Howe's Great London Show exhibited to a packed tent in St. Albans, Vt., Aug. 6. The parade was exceptionally good, and the show itself was first class.

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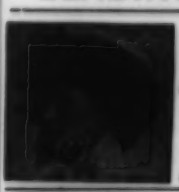

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